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# B E R L I N

JENNER ST., 31,  
BERLIN, W., May 4, 1912.)

A great ovation was tendered Dr. Ernst Kunwald on Tuesday evening, when he conducted the Berlin Philharmonic Orchestra for the last time. The immense audience, which taxed the seating capacity of the large hall of the Philharmonic to the utmost, testified to the popularity of the distinguished conductor, and there was an atmosphere of general festivity throughout the evening. Dr. Kunwald's farewell program consisted of the "Meistersinger" overture, the "Vorspiel und Liebestod," from "Tristan and Isolde"; Handel's concerto grosso for piano and string orchestra, and Beethoven's "Coriolan" overture and fifth symphony. Dr. Kunwald, who was in fine fettle throughout the evening, conducted the entire program from memory. As has been repeatedly asserted in these columns, Dr. Kunwald is one of the most gifted, experienced and versatile conductors of our day. He is absolutely in the front rank of orchestra leaders, and Cincinnati is to be congratulated on having secured for the next two years the services of such a great man. His reading of the well worn C minor symphony called forth interesting comparisons with the recent performances of the work here by Fritz Steinbach and Richard Strauss. Kunwald's interpretation was far superior to that of Steinbach and was quite on a par with that of Strauss; but it is more like the reading of Nikisch than either of the other two. The Philharmonic Orchestra entered into the festive mood of the occasion and played with great finish and fire. The piano part of the Handel concerto was beautifully rendered by Dr. Kunwald, who, by the way, is a pianist of unusual attainments. During the five years that he has conducted the Philharmonic Orchestra he has played the Beethoven C major, C minor and E flat major concertos, also the same composer's triple concerto, the Bach D minor and the Mozart C minor concertos. These works represent only a small part of his pianistic repertory, however. As a piano player he has a special predilection for Beethoven, playing among other things all of the master's thirty-two sonatas from memory. Among Dr. Kunwald's great natural gifts a phenomenal memory is not the least significant. The habits of the Philharmonic popular concerts during the past five seasons have seen him conduct from memory practically every symphony of importance ever written, from Haydn and Mozart to Brahms, Tchaikowsky and Richard Strauss. Kunwald is past master of all the technical requirements of the art of conducting; he leads his men with a firm, sure beat, but he always impresses his audiences most with his individuality and masterly qualities as an interpreter. After the final note of the Beethoven symphony on Tuesday evening, the audience rose to Kunwald, and for many minutes he was cheered and applauded and overwhelmed with floral offerings and other tokens of esteem and admiration. A spokesman for the public appeared on the stage and thanked the conductor for the many pleasant and profitable hours that his concerts had given them. Kunwald replied, saying how deeply he appreciated the honor conferred upon him, as revealed in this ovation and the faithful attendance of the Berlin general public during the five years of his activity in this city. He declared, however, that the honor was not all due to him, but also in large measure to the instrument upon which he performed—the Philharmonic Orchestra.

The news of Dr. Kunwald's Cincinnati engagement has, of course, long since gone the rounds of the American press, but a few details concerning his musical career will no doubt be of interest. Born at Vienna on April 14, 1868, he revealed a strong love for music while still a child, but his father, a successful Viennese lawyer, did not at first favor a musical career. He gave his son a university education, with a view to his also making the law his profession. So it came about that during the first two decades of his life Dr. Kunwald practised music only as an amateur. His great love for the art finally gained the upper hand, however, and his father at last consented to his giving up jurisprudence and applying himself seriously to a musical career. After studying counterpoint and piano privately in Vienna with Hermann Graedener and Julius Epstein, he entered the Leipzig Conservatory, where he became a favorite pupil of the late Jadassohn. His career as an orchestra leader began in 1895, with a modest position as conductor of operetta in Rostock. Similar positions in Sondershausen, Essen, and Halle followed. In 1901 he made the acquaintance of the late Hermann Wolff, the founder of the famous concert-direction of the same name. Hermann Wolff, who, like Angelo Neumann, was a great discoverer of talent, quickly recognized the genius of the young man. He procured

him a position as first conductor of the Teatro Real at Madrid, Spain, where, among other things, he produced with sensational success Wagner's "Ring." Kunwald was the first German conductor to perform the "Ring" in its entirety in Spain. It was at this time that he began to attract general attention. The Madrid press was full of laudatory articles and the Queen of Spain conferred upon him the Order of Isabella the Catholic. During his stay in Spain Kunwald also conducted with success symphony concerts at Madrid and Barcelona. One year later, in 1902, we find him at Frankfurt, where he occupied the important position of first conductor of the Opera and of the symphony concerts given at the Frankfurt Opera House. In this position Kunwald remained three years, and it was there that he became known as one of the ablest of the younger conductors in Germany. During the summer of 1905 Dr. Kunwald attracted the attention of the entire Berlin press with his masterly operatic performances at Kroll's Theater. In February of the fol-



DR. ERNST KUNWALD.  
The new conductor of the Cincinnati Orchestra.

lowing year he conducted a concert of the New York Philharmonic Orchestra, being one of the guest conductors who led that organization during the season of 1905-6. In 1907 Kunwald was chosen for the important and exacting post of conductor of the Berlin Philharmonic Orchestra, and this position he held up to last Tuesday. Kunwald unquestionably is the ablest and most versatile leader that ever occupied this position. The Philharmonic Orchestra is the hardest worked body of musicians in the world, playing, all told, in fully 300 concerts a year; among these are, of course, the ten Nikisch-Philharmonics and a few other concerts given by conductors from out of town. But it is safe to say that Dr. Kunwald, during his five years' residence in Berlin, has conducted fully 1,250 concerts—probably more. These include the summer season at Scheveningen. Dr. Kunwald has become an important factor in the musical life of this city and it is with great regret that Berlin dispenses with his services. Since he resigned from his post here, he has had numerous flattering offers from prominent musical institutions. Among these were the post of conductor at the Berlin Royal Opera and of the Munich Royal Opera as successor to the late Felix Mottl. His host of friends in Berlin wish him great success on the other side of the Atlantic. At present Dr. Kunwald is at

Karlsbad, but toward the end of May he will sail for America for the purpose of making the personal acquaintance of the members of the committee of the Cincinnati Orchestra. He will spend only a few days in our country, however, returning to Germany on June 18. He will go back to Cincinnati in September, this time accompanied by Mrs. Kunwald.

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It is reported that Edyth Walker is to bid farewell to the operatic stage and devote herself in future to concert work. In view of the dramatic qualities of her voice and her pronounced histrionic ability, this would seem to be a strange decision. Edyth Walker has made a great career and commands as high a salary in Germany as any American singer during the last two decades. On Thursday evening she introduced herself to Berlin as a lieder interpreter. It is to be expected that a singer of such remarkable vocal equipment and such high musical intelligence should be able to exhaust the possibilities of the German lied, and yet, we have already so many efficient exponents of the lied that it will not be as easy for Miss Walker to forge her way absolutely to the top in this field as it was on the operatic boards. Still, the real intellect and the dramatic powers she possesses can be put to very effective use in the lied. The celebrated diva made a profound impression with her renditions of lieder by Schubert, Brahms, Mahler, Pfitzner and Strauss. It is always a pleasure to hear the lied interpreted with such consummate vocal art. There were very interesting psychological moments in Miss Walker's interpretations. Mahler's "Ich bin der Welt abhanden gekommen," for instance, with its morbid tendencies, was given a wonderful rendition. A group of songs by Strauss made a much stronger appeal to the audience. The piano accompaniments were played by Gustav Brecher, the well known conductor, formerly of Hamburg and now of Cologne. Miss Walker scored an immense success.

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The following evening Fritz Feinhals gave a concert with the Philharmonic Orchestra, singing excerpts from Leoncavallo's "Pagliacci," Meyerbeer's "African," Marschner's "Hans Heiling," and also excerpts from "Parsifal" and the "Meistersinger." Many of the severe German critics object to the operatic aria on the concert platform, but the public, which had come out in large numbers, had a very different opinion. They enjoyed to the full Feinhals' masterly singing. Here is a baritone who has at his command both the bel canto and the declamatory style of singing, hence he did full justice to the prologue from "Pagliacci," the ballad from the "African" as well as to Hans Sachs' monologue. The distinguished singer was loudly acclaimed. A large share of the applause was also accorded Dr. Kunwald for his spirited performances of the overtures to "William Tell" and "Eury-anthe," "Parsifal" and the "Meistersinger."

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Robert Robitschek, the director of the Scharwenka Conservatory, presented a program of his own compositions at Bechstein Hall on Saturday. The works, which are still in manuscript, were two excerpts from the opera "Ahasvers Ende," a sonata in D major for violin and piano and two groups of lieder sung by Anton Sistermanns and Lillian Wiesike. That Robitschek has dramatic gifts was evidenced by the two songs from his opera; there are many moments of dramatic intensity and of interesting harmonic progressions revealed here. Robitschek is one of the few of the younger modern composers who are not ashamed to write lyric melodies. His music is full of melody, as revealed again in the sonata for violin and piano; it was admirably played by Moritz Mayer-Mahr and Arrigo Serato. Sistermanns sang two and Frl. Wiesike four lieder. The group sung by the latter was more pleasing and one of these, entitled "Frühlingsfeier," was redemanded. The participating artists and the composer were loudly acclaimed. The piano accompaniments were ably played by Alexander Neumann.

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Louis Richards, an American pianist now living in Brussels, and Mathieu Crickboom, a Belgian violinist and pupil of Ysaye, gave a joint concert at Blüthner Hall. Both artists made an excellent impression at the very start with their refined, artistic and musicianly interpretation of Mozart's D major sonata for violin and piano. Crickboom has been heard in Berlin before, but this was the first appearance of Mr. Richards. He is an unusually talented pianist, possessing a clear, facile, reliable technic, a beautiful singing tone, good taste and excellent musical judgment in all matters pertaining to interpretation. Next season Mr. Richards will be heard here with orchestra and in recital, when he will have a greater opportunity to reveal his qualities as a virtuoso. His playing with the violinist made a very sympathetic impression. Works by Brahms, Bach and César Franck made up the rest of the program.

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Eddy Brown, the youthful American violinist, gave his farewell Berlin concert of the season before an enthusiastic audience at Beethoven Hall, this being his fourth

appearance here this season in concerts of his own. Bruch's G minor concerto, Handel's D major sonata and numbers by Wieniawski, Saint-Saëns and Paganini were played by the youthful violin genius in a masterly manner and with great finish and bravure. Whereas Eddy Brown's debut was not an unqualified success, each succeeding appearance has brought him more and more recognition, until he is now generally looked upon as one of the elite among the younger violinists of the day.

The secrets of violin making possessed by the immortal masters of Cremona of two centuries and more ago have been discovered again for the one hundredth time, at least, so it is claimed by the adherents of one Dr. Jules Levin, of Paris. Dr. Levin, who is an amateur musician, is said to be a great idealist and in presenting his new instruments he is not in the least prompted by mercenary motives. No less an organization than the famous Bohemian String Quartet introduced two violins, a viola and a cello of Dr. Levin's make here at Beethoven Hall recently, playing an entire program on the new instruments. I heard them in a quartet by Dvorák. The violins sounded very well on the A and E strings, but the D and G gave out a tubby tone. The viola and the cello were singularly lacking in brilliancy and resonance, and on the whole, it seemed to me that the new instruments could in no way stand comparison with the old Italian masterpieces. It is, however, unfair to judge them except by trial together with the old makes, and the Bohemians made a mistake in not playing both the old and the new alternately, as that is the only way in which a real comparison can be made. It is a great question, however, if Dr. Levin's discovery is a gain to art.

For the great festival performances of Mahler's eighth symphony, called the "Symphony of the Thousand," to be given here at Circus Busch on May 17 and 18 under the leadership of Wilhelm Mengelberg and Georg Goehler, the services of the following soloists have been secured: Gertrude Foerstel, of the Vienna Royal Opera, first soprano; Martha Winternitz-Dorda, of the Hamburg Opera, second soprano; Ottilie Metzger, of the Hamburg Opera, contralto; Anna Eler-Schnaudt, of Munich, second contralto; Felix Senius, of Berlin, tenor; Nicola Geisse-Winkel, of the Wiesbaden Opera, baritone, and Wilhelm Lenten, of the Mannheim Opera, bass. The chorus, 900

strong, will be recruited from five different choruses of Leipzig and Berlin. The Philharmonic Orchestra will be augmented to 150 musicians, so that all told there will be more than 1,050 participants.

An interesting personality among the violin teachers of Berlin is Prof. L. Gentz, who was one of the first violinists to study with Joachim in Berlin after the founding of the Hochschule. For upward of forty years Professor Gentz has been teaching here in a very unpretentious way, but he has accomplished a great deal of good, as there is much that is original in his method of instruction and his ideas are all sound. Many a pupil of



LUDWIG GENTZ.

Joachim in former years, and also of Wirth, had secret lessons with Gentz, because their more famous teacher could not help them over what seemed to them to be insurmountable obstacles. Professor Gentz himself, in spite of his advanced years, knows how to draw a beautiful, silvery tone from his violin, and his ideas of tone production are interesting and valuable. His brother, A. Gentz, the first viola player, and Leopold Przemislav, the new concertmaster of the Berlin Royal Orchestra, are both his pupils.

The Choralion Saal, of Berlin, has been thoroughly renovated and remodeled. Above all, the deficiencies in

the acoustic properties that were formerly apparent have been eliminated, so that this beautiful little hall is now an ideal auditorium for recitals and chamber music performances of an intimate nature. By changing the position of the organ the stage has been materially enlarged. Choralion Hall now promises to become very popular among concertizing artists.

From Vevey, Switzerland, comes the news of the sudden death of Dr. Possart, the husband of Cornelia Rider Possart, the well known American pianist. Dr. Possart has been an invalid for some years, but not even his most intimate friends dreamed that the end was so near. He passed away quietly and peacefully on the night of May 2. Madame Possart has the sympathy of the whole musical world in her bereavement.

Frank King Clark has just had an unusual distinction conferred upon him. In token of his services to art as a singing master, the French Government has appointed him an "Officier de l'Instruction Publique." This distinction is all the more significant, considering the fact that Mr. Clark left France two years ago to take up his abode in Germany, because of the greater advantages this country affords. Five years ago the French Government conferred upon him the title of "Officier d'Academie."

Willem Mengelberg, the celebrated conductor of the Concertgebouw, of Amsterdam, and of the Museums-gesellschaft, of Frankfurt, is to have a remarkable international record next season. He has been engaged for no less than 103 concerts during the period from September 12 to April 17. Two of these concerts he is to conduct in London, four in St. Petersburg, one in Liverpool, twenty in Frankfurt, forty-four in Amsterdam, seven in Rotterdam, fourteen at The Hague, four at Haarlem, two at Mijmegen and five at Arnheim. He will conduct further festivals during the spring of 1913 in Rome, Milan, Berlin, Paris and London.

A series of modern symphony programs will be given in Berlin next season by the Concert-Direction Emil Gutmann. A number of new works will be given their first rendition under the leadership of distinguished conductors. It is also the purpose of these concerts to give gifted young composers an opportunity to get a hearing in the German capital.

The director of the Posen Opera has engaged Elsa Lyon as principal dramatic contralto for the next two seasons. Miss Lyon, whose real name is Hirschberg, is an American girl from Columbus, Ohio, and has been studying here for several seasons with Vittorino Moratti. She

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sang here in public three years ago, and I recently heard her again. She has a beautiful voice and a great deal of temperament. Her progress during the past two years has been remarkable. With her vocal gifts and natural histrionic ability she is sure to make her way on the operatic stage. Another gifted and promising American pupil of Moratti is Miss Schiller, a soprano, whom I heard in the duct from "Aida," Miss Lyon singing the alto part. Still another American possessing temperament, a lovely voice and pronounced coloratura facility is Mrs. Huntington, who sang the big aria from "Traviata." Moratti is meeting with a great deal of success and recognition as a teacher.

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Theodore Spiering is to spend the months of June, July and August in Switzerland at Les Plaus, in the mountains above Bex, at the head of Lake Geneva. During July and August he will conduct a summer class and a large number of his pupils will accompany him from Berlin. During the recent spring tour of the New York Philharmonic Orchestra, that organization sent greetings to Spiering from Chicago in the form of a post card, which was signed by forty-six members of the orchestra. This goes to show that the musicians still have a warm place in their hearts for their former concertmaster and conductor.

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A treatise on violin technic, entitled "Absolute Treffsicherheit auf der Violine," by Siegfried Eberhardt, the son of Goby Eberhardt, which has just been published here by Adolph Fürstler, is attracting much attention. The work, like everything from this author's pen, is full of individual and valuable ideas.

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Zetta Gay Whitson, of Chicago, one of the most gifted and advanced pupils of Theodore Spiering, will concertize in Europe next season. Miss Whitson formerly studied with Spiering in Chicago; after his departure she worked for a time with Franz Kneisel and Hugo Heermann. The past winter she has been with Spiering again.

ARTHUR M. ABELL.

#### Carl Flesch Notices.

The principal critics of Cologne, Darmstadt and Crefeld have the following to say on the playing of Carl Flesch on the occasion of his recent appearances in those cities:

Carl Flesch charmed us all by his incomparable, refined musicianship in the third concert. The impressiveness and purity of his expression and the technical mastery displayed in the Beethoven violin concerto were simply admirable. He is one of the very few elect, the heir of Joachim's classical spirit.—Rheinische Musik und Theater Zeitung, Cologne, January 13, 1912.

The orchestra gave an excellent performance in their accompaniment of Beethoven's wondrous D major concerto, played by Carl Flesch of Berlin. Played? Nay, re-created! At times it seemed as though Joachim at his very best stood before us; it is long since we heard so much beauty, chastity and delicacy of tone, so much joyous warmth of interpretation, so much spirituality, nobility and simplicity of conception! Herr Flesch stands in the very foremost rank of violinists, an artist in the truest meaning of the word. He verified this again in his smaller solos by Nardini, Leclair and Paganini.—Neue Hessische Volksblätter, Darmstadt, February 6, 1912.

Then came the great event of the evening. Lovers of music were introduced in Carl Flesch, a Hungarian by birth, resident in Berlin, to a violinist worthy to be named among the greatest masters of his instrument. The very fact that he chose the D minor concerto by Joseph Joachim and that he mastered it technically is a sufficient proof of his abilities. Naught exists that is too difficult for this virtuoso. We are not, however, confronted in this case by a superficial illusionist, behind whose dazzling arts there is a lack of soul. Flesch is above all an artist who laughs and weeps, sobs and rejoices with his violin. He commands a tone of marvelous breadth. The G string sounds as full as a cello, and even the highest notes of the E string are of rounded richness. The manner of his playing is honest and manly without the slightest attempt to pose, so that everything acts in unison to win the sympathy of the audience. The Joachim concerto serves above all to secure fullest prominence to the solo instrument, backed by a tuneful instrumentation. This is specially the case in the gypsy rhythm of the final movement, which can be accomplished only by a finished violinist. But the cantilene is not forgotten either, in the romance above all. It was here, as well as in the first movement, that the artist's violin sang its wonderfully impressive poem of love and sorrow. Ceaseless storms of applause thanked our honored guest. They were repeated after his recital of the Introduction and Saint-Saëns' rhythmically fascinating and charming "Rondo Capriccioso," rendered with like tonal beauty and the same richness in shading and expressiveness. The artist was obliged to concede a Bach sonata to the demands of the audience.—Crefelder Zeitung, Crefeld, March 11, 1912.

#### Success of Moratti Pupils.

Elsa Hirschberg, an American contralto, whose stage name is Lyon, for several years past a pupil of Vittorino Moratti, of Berlin, has been engaged by the opera at Posen for leading contralto roles. Her recent trial appearance there in the role of the two Erdas was crowned with such success and met with so much approval, both on the part of the press and the public, that the director at once signed a contract with her. Appended are the Posen criticisms on her debut:

Elsa Hirschberg Lyon, a young alto who possesses the sonorous quality of voice necessary for the role she assumed, made her debut as Erda. She has not entirely mastered the Wagner style. Could

we not hear her in another role? The lower and upper registers are both full and rich and blend with perfect smoothness. It is a voice of equal quality throughout, fresh and agreeable in sound. If her gifts for acting are as great as her voice, the engagement is to be advised.—Posen Tageblatt.

Elsa Hirschberg (Lyon) showed in the Erda scene her splendid vocal talent. Even the lower register sounded full and warm. Her diction was also satisfactory. But how is it with her acting? The repertory of this season will not allow us to judge of her dramatic ability.—Posen Neueste Nachrichten.

As Erda we heard an unknown singer, Elsa Hirschberg (Lyon). She possesses a well schooled voice of decided alto timbre and splendid carrying power.—Posen Zeitung

#### BRUCH AND KREISLER AT ABELL'S.

[From the Berlin Continental Times.]

A remarkable occurrence was the playing of Max Bruch's "Scottish" fantasia by Fritz Kreisler, with the aged composer himself at the piano, at the home of Mr. and Mrs. Arthur M. Abell on the afternoon of April 18. On this occasion the famous composer and the celebrated violinist met and heard each other for the first time, although Kreisler has been playing Bruch's compositions for violin on his tours both in Europe and America for years. In deference to the wishes of Dr. Bruch only a very few guests were invited to meet the venerable master. Those present were Mrs. Leishman, wife of the American Ambassador; her daughter, the Countess de Gontaut-Biron; Professor and Madame Christian Sinding, Mr. and Mrs. Kreisler and Mrs. George Buckman.

Dr. Bruch is not only a great composer but, in spite of his seventy-four years, is still a magnificent pianist. This fact, however, is little known to the musical world, since Bruch has not played in public for years and leads a very secluded life, seldom going out, even to the homes of his most intimate friends. The astonishing fire and vigor with which Bruch played inspired Kreisler, and the two gave a performance of the "Scottish" fantasia that will long live in the memories of those who were privileged to hear it. Dr. Bruch also played the adagio from his G minor concerto with Mr. Abell and later in the afternoon Kreisler and Mr. Abell played together the largo of the Bach double concerto for two violins.

Bruch was visibly impressed by Kreisler's great art and expressed his delight at meeting the distinguished interpreter of his compositions. The latest composition, recently completed, of Bruch, who is the Nestor of German composers, is a work for mixed chorus, orchestra and baritone solo, entitled "Die Macht des Gesanges." It is to be

performed by the principal oratorio societies of Germany next season.

#### Witek Pupil a Prodigy of the Northwest.

Among the gifted pupils taken abroad for summer study by Anton Witek, concertmaster of the Boston Symphony Orchestra is Julius Friedman, a prodigy from Seattle, Wash., and the special ward of the Ladies' Musical Club of that city. Friedman, who is still called a "boy," has been a scholarship pupil of Witek for two years. First he studied with that master in Berlin and later here in this country; now he again crosses the Atlantic to continue his lessons until October, when he will once more return with Mr. and Mrs. Witek for more study in this country.

It is reported from Seattle that Friedman will make his public debut a year from this October, or in October, 1913. All expenses in Friedman's education are borne by the club in Seattle, which presents some of the notable artists of the world to music lovers in the Far Northwest. This season the club had for its main attractions Emma Eames and Emilio de Gogorza, Jan Kubelik, Vladimir de Pachmann and John McCormack. Anne Shaw Faulkner, lecturer, of Chicago, with Marx Oberndorfer, pianist, also provided one program for the club, which has a membership of 800. The Bush Temple Conservatory of Music in Chicago has presented a scholarship to the Ladies' Musical Club of Seattle in recognition of its work, and another offer of a scholarship has been received from the Cincinnati Conservatory of Music.

#### St. Paul Symphony Plans.

Plans for the 1912-13 series of concerts by the St. Paul Symphony Orchestra are well under way at the present time and indicate an ambitious and far reaching campaign on the part of that organization. Walter Henry Rothwell has been re-engaged as director of the orchestra, and while there will be a few changes among the players, the bulk of the present instrumental body will remain. The concerts in the home city will begin November 6, 1912, and continue until March 11, 1913. Negotiations are at present being carried on with a number of famous soloists, and among those who probably will be heard with the St. Paul Symphony Orchestra are Elman, Scharwenka, Fremstad, Putnam Griswold, John McCormack, Marie Rappold, Elena Gerhardt, etc. Director Rothwell is in Europe at the present time, and while there expects to lead several of the important orchestras as a guest.

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# MUNICH

MUNICH, May 2, 1912.

The absence of any letter from Munich for so long a time is due to the fact that all the air brakes were jammed on at one time and the concert season stopped with a bump, which may have annoyed the Herren Konzertagenten, but was a very pleasant sensation for the critics. In the last three weeks there have been only one or two straggling musical events of any general interest, mention of which will be found below.

The most pathetic thing of the winter was a production of "Cain's Sin and Its Expiation," a "word and tone poem" in seven parts by M. E. Sachs of this city, formerly professor in the Royal Academy of Music. Professor Sachs, who now is over seventy and retired, has made the composition his life work and has the most extravagant plans for it, including the building of a ship arranged inside as a theater which shall transport a company from port to port of the entire world to produce "Cain," with high prices for the rich and free entrance for the poor, which is hard on the latter. The part produced here was the second act of the first section—that is, one-fourteenth of the whole work—and as it took a whole evening, and a long one at that, to perform that portion, it would apparently require fourteen evenings one after the other to get through the whole work. And the pathetic thing about this great "life work" is that it is, without exception, some of the worst, most tiresome music that ever has been written. The melodies—what few there are—are absolutely without grace, charm or even dignity, the harmony is puerile to the point of imbecility, and the orchestration most amateurish. Those acquainted with the old American "religious cantatas" of the eighties will have an idea of the general style of "Cain"—only the latter is worse. Paul Prill directed the performance, the Konzertverein Orchestra played and six very respectable young soloists—the best of whom was Luise Willer of the Hofoper—worked hard and well at an ungrateful task.

Tilly Koenen really closed the important concerts of the season with her recital last Friday evening. Her art has been praised so often in this column that it is unnecessary to go into details at this time. Suffice it to say that the usual large audience awarded her the usual demonstrations of approval. The program included the five "Gedichte" of Wagner and songs by Brahms, Schubert and Strauss. Paul Aron accompanied well.

Ossip Gabrilowitsch is nearly through with his concert season, but he is by no means at leisure, as he is already busy working at his plans for next season. He will con-

tinue to appear both as conductor and pianist, in the former branch doing fully as much, and in the latter even more next season than he has this. He will conduct his usual series of orchestral concerts in Munich and Augsburg, which have now come to be a regular feature of the season in those cities. His plans are naturally not definitely settled so early, but will include appearances in most of the large German cities, including Berlin, Hamburg, Dresden and



OSSIP GABRILOWITSCH.

Munich, in Paris, Bukarest, Constantinople, London, Manchester and Bradford and a Russian tour.

Frankfort indulged in a great musical festival—"Das geistliche Musikfest"—during Holy Week. There were three concerts, the first of which presented Mahler's solosal eighth symphony, the second, the same composer's fourth symphony and a "Te Deum" by the Dutch composer, A. Diepenbrock, the third, Bach's "Passion of St. Matthew"—rather a contrast to Mahler. The Frankfort per-

formance of the eighth went the original Munich production one better in employing the services of nearly two thousand performers, including a chorus of six hundred boys, instead of one thousand as in Munich. The artistic excellence of the entire festival was guaranteed by the fact that the conducting lay entirely in the hands of Willem Mengelberg of Amsterdam, one of the biggest figures on the musical horizon of Europe today. He brought with him his famous Konzentgebouw Orchestra and the famous Amsterdam chorus of the Dutch "Society for the Development of Music." These forces were united with the orchestra of the Frankfort Opera, the Frankfort Cäcilienverein and various other singing societies of Frankfort. The concerts were given in the Festival Hall, which seats some 18,000 people and was filled to the last place at both the first and third concerts. The festival was a tremendous success both artistically and financially and another testimonial to the splendid ability of Mengelberg.

Madame Charles Cahier is resting in this city for a few days after her return from America and before her appearances in Wagner roles at the coming festivals in Mannheim and Budapest. She is full of enthusiasm over her fine reception in America and looks forward with great pleasure to her appearances at the Metropolitan at the beginning of next season and to the three months' concert tour which will take her through all the important American cities. Madame Cahier has been extremely busy here in Europe during the past season and the two sea voyages afforded her a splendid opportunity for a much needed rest. After the two festivals mentioned above are over, Mr. and Madame Cahier will leave at once for their summer home in Norway, accompanied by Fril. Rasmussen of the Mannheim Opera, for a long summer of rest. The Cahiers have already given up their home in Vienna and on returning from Norway will come to this city to make it their permanent residence.

The last novelty for this season at the Royal Opera was Wilhelm Mauke's musical comedy "Fanfreluche," text after a story of Theophile Gautier, by George Schaumburg. Mauke is the regular opera critic of the Münchener Zeitung. He has many friends here and the opera was an apparent success. It was also, on the whole, handled with gloves by his fellow critics on the local dailies, but if the truth be told it is pretty poor stuff, interesting neither melodically nor rhythmically. The one thing which can be honestly praised is the orchestration, which is very clever and delicate and well adapted to the nature of the light music. More than half the blame lies on the shoulders of the librettist. The incident on which the book is founded makes a pleasant anecdote to relate in two minutes, but is far too weak to bear the strain of elongation into an opera book playing an hour and a half. I predict a short and secluded life for "Fanfreluche." As has been the case with most of the novelties at the Opera lately the principal success belonged to the stage manager, Professor Fuchs, the head costumer, Herr Kirschner, and the scenic director, Hofrat Klein. The composer could not have asked for better singers than the artists in the two leading roles, Frau Bosetti and Herr Wolf.

Theodore Harrison, the young American bass-baritone, whose great success in Germany often has been mentioned in these columns, now is in London where he will appear a number of times during the season. On the way there he sang with his usual success in a concert in the Royal Opera at Hanover, accompanied by the Royal Orchestra. In another column are a few press notices of Mr. Harrison's recent appearances.

I met Berta Morena on the street a day or two ago looking in splendid health after returning from her very successful season in America. The artist will by no means spend a quiet summer, as she is in great demand for appearances as guest at many theaters. She has already appeared in the "Ring" festival which closed the season at Nuremberg, and will soon be heard in Zurich, Cologne and Budapest. In the Munich Wagner festival performances she will sing all three Brünnhildes and the Isolde for the first time in this city.

Hofkapellmeister Fritz Cortolezis has returned from his long opera conducting tour in London and the English Provinces, much pleased with his success, and has resumed his duties at the Royal Opera here. He returns to England in September for another extended season there.

H. O. Osgood.

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## NEW HAVEN MUSIC.

NEW HAVEN, Conn., May 10, 1912.

The closing concerts of the season were given this evening. Harold Bauer, who by no means is a stranger to New Haveners, received well nigh an ovation as he appeared upon the stage at Woolsey Hall. His program was one designed to delight the pianist. His playing this evening seems to have reached the zenith of perfection. The program was: Prelude and fugue in E minor, op. 35, Mendelssohn; sonata in F major, Mozart; etudes symphoniques, op. 13, Schumann; nocturne in E major, op. 62, Chopin; scherzo in C sharp minor, op. 39, Chopin; melody, Gluck-Sgambati; "Mephisto" waltz, Liszt.

The other concert crowded Harmonie Hall to the doors. Lynette Cecil Gottlieb, a pianist still in her teens, displayed remarkable virtuosity. Assisting her were Alma Webster Powell, soprano. A. J. Powell at the piano. The program contained two notable compositions, "The Vision," for piano and soprano, and "Venetian Scenes," for two pianos, by Eugenio di Pirani, played by Miss Gottlieb and the composer. These artists were from Brooklyn.

Prof. H. W. Parker sails June 15 to spend his sabbatical year abroad. David Stanley Smith will assume his duties both as conductor of the New Haven Symphony Orchestra and in the Yale School of Music.

The concert arranged by Edward Leopold, of New Haven, for the Auditorium in Meriden on Thursday evening was a splendid success. The artists were Ida L. Hipelius, soprano; Mrs. L. A. Kumm, contralto; Charles M. Nellis, tenor; George E. Mackay, baritone, and Clara Lohman, pianist, with A. Lincoln Bristol, accompanist.

The Meriden Morning Record devoted a half column in review, speaking in highest terms of the participants, and in conclusion said: "In all, the program was delightful and of a quality not often heard in this city."

The New Haven String Orchestra, Isidore Troostwyk, conductor, gave its fifth annual concert at College Street Hall Wednesday evening before a large and cordial audience. This is an organization of which New Haven has grown to feel very proud. It was founded by Professor Troostwyk for the cultivation of orchestral playing and also to acquaint its members with the works of classical and modern composers. Those assisting were: Edith Kruse, mezzo soprano, of New York; Pauline Voorhees, at the organ; Louis Koennenich and William W. Carruth at the piano.

## MUSIC IN SACRAMENTO.

SACRAMENTO, Cal., May 8, 1912.

The Flonzaley Quartet gave a concert at the Theater Diapenbrock on the night of April 16. The program consisted of the Beethoven quartet in A major, op. 18, No. 5; the Dvorák quartet in F major, op. 96; "Courante" by Glazounow, and a canzonetta by Haydn. The concert was under the auspices of the Saturday Club of Sacramento.

The same club presented Dr. Fritz Konrad-Kruger in a lecture-song recital, with Gertrude Wilmsen, soprano, at the Tuesday Club House, May 1. The program was devoted to German lieder.

Alexander Heinemann, the German lieder singer, accompanied by John Mandelbrod, gave a recital at the Diapenbrock Theater, Tuesday evening, May 7. Besides lieder by Bach, Beethoven, Mozart, Wolf, Mendelssohn, Schubert and Schumann, Mr. Heinemann sang several ballads by Loewe, including the tragic "Edward."

## Kansas City Announcements.

Myrtle Irene Mitchell announces two courses of concerts for Kansas City during the coming season. These are to include the following list of attractions: Geraldine Farrar, October 18; Madame Schumann-Heink, November 8; Alma Gluck, November 22; Alice Nielsen and her concert company, December 6; Ysaye, January 3, 1913; Sembrich, January 17; Genée, January 31; Godowsky, February 14; Kitty Cheatham, February 28; George Henschel, March 14; John McCormack, March 28; Mischa Elman, April 11; Rudolph Ganz, April 25, and Martin, May 9.

"Ariane et Barbe Bleue" was performed recently in Frankfurt, Germany.

## Theodore Harrison, Bass-Baritone.

Some foreign press notices of Theodore Harrison follow:

Theodore Harrison sang the Mahler "Kindertotenlieder" with his splendid voice of youthful freshness and showed the same talent for



THEODORE HARRISON.

interpretation which I had already noticed at the Heidelberg Festival.—Robert Louis, in the Münchener Neuste Nachrichten.

The splendid organ of the Munich bass, Theodore Harrison, formed the best imaginable foundation for the solo quartet.—Generalanzeiger, Essen.

Theodore Harrison, the bass soloist, is a magnificent oratorio singer, sure and strong, and showed his splendid art in the very first

aria (Bach's Christmas oratorio) "Grosser Herr und starker König." The recitative "So geht denn hin" was a masterpiece of style in the interpretation.—Jenaische Zeitung.

We know how unthankful certain places in the voice part are (Mahler's "Kindertotenlieder") where the singer must struggle to get through the thickly written orchestration, and so we must wonder still more at the splendid warmth and finely clean diction with which Theodore Harrison sang the songs.—Amsterdam Telegraf, October 9, 1911.

## Emil Reyl and Madame Reyl-Krahé Success.

Madame Reyl-Krahé, the well known coloratura soprano of New York, charmed a large audience at the opening of a new concert hall at Kingston, N. Y. Madame Reyl-Krahé was in excellent voice and received enthusiastic applause after the first number, "Grand Valse Brillante," by L. Venzano, which was sung very gracefully. Especially worthy of mention was her fine trill, and she held the audience delighted throughout her performance. Her voice is of wide range, clear and sweet, especially in the upper register. The other songs, "Amber and Amethyst," by A. von Ahn Carse; "Through a Primrose Dell," by Gilbert Spross, and "Die Bekehrte," by Max Stange, were rendered with pleasing effect. The brilliant gaiety of "Die Bekehrte" was so enjoyed that the soprano gave an added number, "Ich had en kleines Lied erdacht," by Bungert. The duet, "Ye Ladies Fine," from "The Seasons," by Haydn, was sung by Emil Reyl and Madame Reyl-Krahé so beautifully that they were recalled again and again.

Mr. Reyl has a delightful tenor voice and his high notes are of excellent quality. Besides being a gifted singer and successful teacher of singing, he is one of New York's prominent directors and is also known as a composer. His "Festival Hymn," for soprano, solo, male chorus and orchestra, has been accepted as one of the mass choruses of the Sängerfest in Houston, Tex., and will be rendered by several hundred singers. Lately it has been produced at several different jubilee concerts.

Schwerin (Mecklenburg) had a Danish music festival for May 3 and 4.

"This show cost the producer \$30,000." "I'm glad of it."—Washington Herald.

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I Attempt from Lovesickness to Fly.....	Purcell
The Frost Scene (King Arthur).....	Purcell
O Ruddier Than the Cherry (Acis and Galatea).....	Handel
But Who May Abide (Messiah).....	Handel
Hear Me, Ye Winds and Waves (Scipio).....	Handel
Befehl du dein' Wege (Passion Music).....	Bach
The Impatient Husbandman (Seasons).....	Haydn
In diesen heiligen Hallen (Magic Flute).....	Mozart
Non piu andrai (Figaro).....	Mozart
Creation's Hymn.....	Beethoven
When Two That Love Are Parted.....	Secchi
The Monk.....	Meyerbeer
Pro Peccatis (Stabat Mater).....	Rossini
I'm a Roamer (Son and Stranger).....	Mendelssohn
It Is Enough (Elijah).....	Mendelssohn
Elking.....	Schubert
The Wanderer.....	Schubert
Who Is Sylvia.....	Schubert
Dem Unendlichen.....	Schubert
Hark, Hark, the Lark.....	Schubert
Haidenroslein.....	Schubert
Ave Maria.....	Schubert
Dichterliebe (sixteen songs).....	Schumann
Der Hidalgo.....	Schumann
Two Grenadiers.....	Schumann
Ich Stand im Dunklen Traumen.....	Clara Schumann
Liebst du um Schoenheit.....	Clara Schumann
How Deep the Slumber of the Floods.....	Loewe
Wedding Song.....	Loewe
Edward.....	Loewe
The Monotone.....	Cornelius
Aus Meinen grossen Schmerzen.....	Franz
Im Herbst.....	Franz
Sapphic Ode.....	Brahms
Mein Mädel.....	Brahms
Minnelied.....	Brahms
Mainacht.....	Brahms
Alberich's Curse (Rheingold).....	Wagner
Evening Star (Tannhäuser).....	Wagner
Die Frist ist um (Flying Dutchman).....	Wagner
Wahn, wahn! (Meistersinger).....	Wagner
Verborgeneit.....	Wolf
Nur wer die Sehnsucht kennt.....	Tschaikowsky
When I Was a Page (Falstaff).....	Verdi
Ring Out Wild Bells.....	Gounod
Herbststurm.....	Grieg
Caecilie.....	Strauss
Der Steinklopfer.....	Strauss
Allerseelen.....	Strauss
Schnebusch.....	Strauss
Traum durch die Dämmerung.....	Strauss
Pilgers Morgenlied.....	Strauss
L'heure exquise.....	Hahn
Les Rameaux.....	Faure
Prologue (Pagliacci).....	Leoncavallo

Invocation to Youth (Paoletta).....	Florida
Vereinsamt.....	S. Camillo Engel
Ueber Nacht.....	S. Camillo Engel
Lady Moon.....	A. Bruhns
Killiekrankie.....	H. Wetzler
To Anthea.....	Hatton
Ode to Music.....	H. Bedford
Four Songs of the Sea.....	Villiers Stanford
Drake's Drum.....	Devon



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The Old Superb.....	Frederic Cowen
A Border Ballad.....	Frederic Cowen
SONGS BY AMERICANS.	
Song of the Flint (The Cave Man).....	W. J. McCoy
Sleep Then, Ah Sleep.....	G. Branscomb
Greetings at Morn.....	H. K. Hadley
Cocktail Song.....	Arthur S. Kendall
To Russia.....	Sidney Homer
The Pauper's Drive.....	Sidney Homer

Danjo Song.....	Sidney Homer
Song of the Shirt.....	Sidney Homer
Danny Deever.....	Walter Damrosch
Cahai Mór (orchestral ballad).....	Horatio Parker
Sonnets from the Portuguese (Mrs. Browning).....	Mrs. Freer
I Thought Once.....	Mrs. Freer
But Only Three.....	Mrs. Freer
Can It Be Right?.....	Mrs. Freer
Say Over Again.....	Mrs. Freer
I Thank All.....	Mrs. Freer
The Old Boatman.....	Mrs. Freer
When I Am Dead, My Dearest.....	Mrs. Freer
Sad Memories.....	Lulu Jones Downing
Only a Rose.....	Lulu Jones Downing
Calm Be Thy Sleep.....	Louis Elbel
How Do I Love Thee.....	Harriet Ware
Boat Song.....	Harriet Ware
Pirate Song.....	Henry F. Gilbert
The Sea's Wooing.....	N. J. Eisenheimer
Who Knows.....	Max Heinrich

## OLD SONGS.

Down Among the Dead Men.....	Old English
Drink To Me Only With Thine Eyes.....	Old English
Young Richard.....	Old English
The Pretty Creature.....	Old English
Loch Lomond.....	Old Scotch
Kelly's Cat.....	Old Irish
The Stuttering Lovers.....	Old Irish
Believe Me If All Those Endearing Young Charms.....	Old Irish
Through the Night.....	Old Welsh

## DUETS.

La ci darem la mano (Don Giovanni).....	Mozart
La dove prende (Magic Flute).....	Mozart
Plaisir d'Amour.....	Martini
I Would That My Love.....	Mendelssohn
Greeting.....	Mendelssohn
Deh, non parlare (Rigoletto).....	Verdi
Belle Nuit (Tales of Hoffmann).....	Offenbach
The Crucifix.....	Faure
Friendship.....	Marzials
Oh! That We Two Were Maying.....	Nevin
It Was a Lover and His Lass.....	Walthew

## RECITATIONS TO MUSIC.

Enoch Arden (Tennyson).....	Strauss
A Dream of Fair Women (Tennyson).....	Eisenheimer
Elaine (Tennyson).....	Ada Weigel Powers
Guinevere (Tennyson).....	Heniot Levy
King Robert of Sicily (Longfellow).....	Rosseter G. Cole
The Raven (Poe).....	Arthur Bergh
Destiny (Vatslaf).....	Z. Fibich
The Desert (symphonic ode).....	F. David

## ORATORIOS.

Elijah.....	Mendelssohn
Passion Music.....	Bach

## PLAYS.

Florentine Tragedy.....	Oscar Wilde
Adelaide.....	Müller-Bispham

## MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., May 10, 1912.

The Kansas City Musical Club closed a very brilliant season with the annual breakfast at the Hotel Baltimore, Monday, May 6. This function always proves a source of real merriment, and this year the presence of Marie Rappold, the prima donna, as guest of honor added quite a flutter of excitement. Charles Wakefield Cadman, the famous composer, gave a program of rare delight from his Indian music. Assisted by Gertrude Hassler, contralto, the song selections were beautifully interpreted. Carl Busch, Kansas City's Symphony Orchestra conductor, and Mrs. Busch were also guests of the club on this occasion.

The Kansas City Symphony Orchestra gave the last concert of this, its first season, at the Schubert last Tuesday afternoon, May 7. Every one is immensely gratified with the success this undertaking of the Kansas City Musical Club has proven to be. A warm reception was given Conductor Busch from the opening number to the close, lovely oral tributes being a message of enthusiasm from the many admirers. The last concert was indeed the climax. The big reception accorded Marie Rappold was simply splendid, indeed she quite took the audience "by storm." The program follows: Overture, "Tannhäuser," Wagner; "Leonora" aria, "Il Trovatore," Verdi, Madame Rappold; Symphony No. 4, Schumann; "The Saracens," MacDowell; "The Lovely Alda," MacDowell; "Omaha Indian Love Song," Busch; songs, "Es Chulst der Thau" (Rubinstein), "Allerseelen" (Strauss), "Chere Nuit" (Bachelet), "Jean" (Spross), "Grand Concert Valse" (Stern); "Festival March and Hymn to Liberty," Kaun.

When one reviews the list of fine artists that appeared at these symphony concerts and the fine programs given, then one realizes what a great thing Kansas City has in its orchestra. The future seasons will only tend to bring Kansas City up to the other cities which have renowned orchestras, and when this city can earn laurels from the musical world then she will be a great place, for in other respects her fame is far reaching. The fine spirit which takes told of things here will surely keep pushing to further the Kansas City Symphony Orchestra.

JEANNETTE DIMM.

Hannover is giving a series of special opera performances this month, including "Lohengrin," "Jewels of the Madonna," "Tristan and Isolde," "Rosenkavalier," "Don Giovanni," "Meistersinger," etc.

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Mr. Becker's playing was absolutely of the highest order. — Munich Neues Tageblatt. An uncommonly refined pianist with unusual warmth in expression. — Vienna Tageblatt.

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## COLOR AND SOUND.

PROVIDENCE, R. I., May 27, 1912.

To The Musical Courier:

I have read with much interest the article on "Color and Sound" in your recent issue. It seems strange that, although there is nothing practical or tangible in all these speculations, the matter will not come to rest. I confess myself that, although I am fully aware of this, it still has its old fascination for me, and I keep on speculating in regard to it. The reason for it is perhaps that, after all, there is a true relationship between color and tone, not in a definite but a relative way.

The reason why we have not got very far with the substitution of the prismatic colors for tones, and from this built up a system of color harmonies, so to speak, as we can with tones pure and simple, is that for a long while the chromatic system of Unger has been followed; but when we substitute the prismatic colors for a circle of fifths in twelve half tones or six whole tones, we are getting a substitution of color for tone which relatively can be worked in the same way as tones and their relations.

We can start the circle of the fifth on any tone, and will always get back to it again, and so we can do with the color substitutes for each tone; if we take the circle of the fifth above, we will get into higher tones and so we will get into lighter colors, and vice versa if we take the circle of the fifth below. Proceeding this way, we will get for each key a compound color, of which the basis is the color of the tonica. For instance, if we take the tonic triad of C-E-G, according to the substitution of the old system, the diatonic, C will be red, E yellow and G blue. These three colors put on a gyroscope will produce the mixed color of dark brown, which is not a part of either. If we go to work according to the new system, our chord of C-E-G will look red, yellow and light red (pinkish). Putting these colors on a revolving disk, we will find the composite color to be in the character of red, as the tonica, C, is. We can go even further, and will find that the dominant chord and the sub-dominant chord turn out mixed colors, which are related to the tonica—the dominant of a lighter character and the sub-dominant of a darker character, yet both red.

Of course the same would happen if we would substitute A flat for C and start from this point or any other tone with the same color.

The principal factor in the theory still adhered to, that certain colors correspond to certain tones, does not lie, as you seem to think, in psychopathic derangement of the nervous system, but must be seen in certain associated ideas which accidentally or purposely have been established in the believers of this theory, and we all have those. To me, for instance, the French horn always produces the associated idea of forest green, and its variations, merely from the fact that the French horn is called the "waldhorn" in German, and from the use of "hornquinten" in hunting scenes, etc. To me the tones of the flute produce the same sensation as light blue as a color does, on account of the lack of all emotional qualities in either instrument or color, yet the substitution of color for tone is so old that there must be something in our nature to which it is congenial. As long as 2637 B. C. King Hoang-Ti decreed colored fingerboards for the instrument Ke. The colors were blue, red, yellow, white, for each five of the twenty-five strings. An old Persian system is C black, blue, D violet, E yellow, F black, G light blue, A green and H pink, etc.

I wonder if the lady whom you mention in your article was the one who some time ago lectured here, representing the ultra radical side of this speculation. In a conversation with her after the lecture she tried to make me believe that a somewhat faded bouquet on the mantelpiece was D flat. When I tried to convince her that this key was suggested to her by the associated idea that the bouquet looked d—flat, she got provoked and declared that my aura was green, and I always wonder if her associated idea was that I was too fresh.

Now, in regard to the entanglement of the optic and aural nerve, you are on the right track, although your remarks in regard to the character of the vibrations influencing eye and ear are not very clear. The stimuli exciting a certain nerve have not much to do with its reaction in the nerve center proper. The "special energy of the nervous system" takes care of that, automatically. When in the dark your eye comes in contact with an open door, the jar produced upon your optic nerve creates a distinct sensation of light, known in the vernacular as "seeing stars," yet this accident is due to the very fact that you were unable to see. The disease of a sounding note in the ear, which is so annoying, especially to musicians, produces a distinct tone without any excitation of the aural nerve through air waves from without.

These matters have been extensively investigated and enlarged upon by the biologist, Johannes Muller, and later DuBois-Raymond suggested that if it were possible to exchange the ear and eye nerve in an operative way, this theory could easily be produced. What the scientist only dreamed has actually happened, according to an article in

the II Heft Archiv für Nervenheilkunde, 1905 (Volume II, Archives for Nerveheilkunde). This tells of an operation performed on a man's brain during which several nerves crossing this section had to be cut. In sewing these nerves together again, it seems that a mistake was made and the optic nerve was sewed to the auricular nerve and vice versa, so that every sound vibration exciting the hearing apparatus would end as an excitation in the optic thalamus. The result is supposed to have been that every vision produced a noise and every sound a vision, the scale of decrease and increase being governed by higher and lower pitch in one side, and darker and lighter colors on the other. A number of interesting experiments have been made with this patient, yet some of the results ascribed to this phenomenon seem to have been exaggerated.

There is no doubt that everybody is susceptible to the two great contrasts, light and dark and high and low music, and from musical literature thousands of instances could be cited. Take, for instance, the beginning of the "Lohengrin" prelude and the prevailing low pitch of the scene at the beginning of the third act. Attention also has lately been called to the fact in the German Monthly of Music to the different sound of music in concert halls in daytime and evenings, or with artificial or natural light, yet the proofs brought forward by the writer are so vague that this distinction too may be attributed a good deal to custom.

Certain paragraphs in Busoni's "Sketches to a New Esthetic of Music" make us almost believe that the ultimate future of music will be that of a thorough assimilation or a gradual transformation into tone, but as this will not happen until long after we have said goodbye to all pictures and music for good, it does not need to worry us. It would be almost cruel to the sense of hearing if some modern music were to become as permanent to the ear as color is to the eye, but, nevertheless, the speculation of color and tone is still an interesting subject, and most likely will remain so for a long while to come.

HANS SCHNEIDER.

## MUSIC IN MEMPHIS.

MEMPHIS, Tenn., May 15, 1912.

Today (Wednesday) at the Peabody Hotel the last business meeting of the Beethoven Club's season will be held for the purpose of electing a board of management for the ensuing year. On the following Wednesday Mrs. Jason Walker announces the final meeting of the Culture Class of the club, when Mrs. Theodore Reynolds will assist her at the piano. "Die Götterdämmerung" will be the subject.

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On "Presidents' Day" at the club the following newly elected officers will be installed: President, Mrs. Eugene Douglass; first vice-president, Mrs. E. T. Tobey; second vice-president, Mrs. W. P. Chapman; third vice-president, Mrs. Dubose; recording secretary, Mrs. E. W. Taylor; corresponding secretary, Mrs. William Barnes; treasurer, Annie Dickson.

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Under the management of Mrs. W. P. Chapman, the Junior Beethoven Club will entertain with a "Toy" symphony at the Woman's Building on the afternoon of May 18. More than 100 members of the "Juniors" will take part.

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Sherwood Club will hold a "Sherwood Memorial" meeting on the last Saturday in May. Under the direction of Louise Faxon, an excellent program has been arranged and a permanent Sherwood memorial at Chautauqua, N. Y., will be discussed.

\*\*\*

The final concert of the Memphis Symphony Orchestra was given on the evening of Tuesday, May 14, at the Lyceum Theater. Except for the few morning musicales and music in the parks this will practically close the season of music in Memphis. Few organizations have done what the Memphis Symphony Orchestra Association has toward music uplift in this city, and much credit is due Augusta Semmes, the progressive manager.

\*\*\*

After several days' social and business engagements, Mrs. J. E. Kinney, of Denver, president of the National Federation of Musical Clubs, has left Memphis for her home. Much business of importance came before the executive body while in session here last week, but nothing definite was arranged until a vote can be taken through correspondence, in absence of a number of the board members. Memphis is the home of two members of the board, Mrs. Jason Walker, of the American Music Committee, and Mrs. W. J. Gillfillan, corresponding secretary.

NOLA NANCE OLIVER.

A Seattle manufacturer of musical instruments committed suicide the other day. The mills of the gods grind slowly but they get there just the same.—Rochester Post Express.

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# MOSCOW

ARRATTE 55, DENESNY 32,  
Moscow, April 25, 1912.

At the last symphonic concert here of the Imperial Russian Musical Society a new symphony and a new suite for orchestra were performed for the very first time. These works made a favorable impression and the composers of



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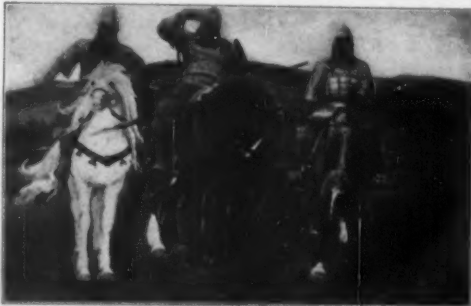
them, Reinhold Glière and Igor Stravinski, have risen tremendously in the opinion of musicians and critics.

Reinhold Glière, composer of the symphony, is in his style a descendant of the mighty group of Russian com-



REINHOLD GLIERE,  
Russian composer.

posers of the second half of the past century—Borodin, Moussorgski, Rimsky-Korsakoff. Russian melodies and harmonies of national coloring pervade the music of the Glière symphony. It is well known that Russian folklore



ILIA MOUROMETZ.  
(In the middle). From a painting by Vasnezov.

is rich in fantastic imaginative flights, especially the Russian "Buglina," an epos like the German "Nibelungen," with tales and legends about heroes and their deeds. A Buglina chapter about Ilia Mourometz took possession of

the mind of young Glière, and he forthwith created a "program" symphony, expressive and beautiful. The hero, Ilia Mourometz, is the symbol of great force, physical and mental, who had been asleep for "thirty-three years and three days," says the Buglina, and who had been awakened by a group of blind men, singing hymns in praise of the Saviour. Ilia Mourometz, rising from his trance, became conscious of the strength that was within him and his heroic deeds began, struggles against evil, in which he always came off conqueror. A robber, who could sing like a nightingale and roar like a beast, was the deadliest enemy. This terrible robber sang beautifully so as to entice wayfarers into the forest, and then was wont to roar terribly, so as to frighten them to death. Ilia Mourometz delivered his country from this horrible enemy, making him prisoner and bringing him to Prince Vladimir (or "Sunshine," as he is known in folklore), looked upon as the ideal of a mighty and benevolent ruler. The robber was put to death and festivals were given at the court of Vladimir. Ilia Mourometz had next to overcome the Tartars, in which he succeeded admirably, but the one thing he could not withstand was the influence of Christianity, which little by little took possession of his soul, and hearing once more the songs of praise to the Saviour which at first had roused him from his trance, he gradually turns to stone. This symbolic tale indicates that the great Russian hero never died, but the process of petrification became the nation's symbol for its own living and never ending force. The subject and the incidents contained in the Buglina furnish rich material for Russian characteristic music, which offered Glière an opportunity of creating a symphony of pronounced Russian character. Groups of blind men still wander through Russia singing the lamentations of the blind, as has been custom here for centuries past. These chants of the unfortunates were picked up by the composer straight from the lips of the singers. The composer also took melodies from manuscripts of old Russian church chants.

Glière has individuality and employs his own ideas in tone painting, but it must be acknowledged that he had as forerunners for the second movement of his symphony (with the robber "singing like a nightingale and roaring like a beast") Wagner's "Waldweben" and Scriabine's andante from that composer's second symphony. Altogether, however, "Ilia Mourometz" is a work of imposing grandeur and strict unity in plan and in the logical development of musical thought. In some respects Glière may be compared to Glazounow. They both have the same earnestness of aim, breadth in conception, and rare technical mastery in orchestration. Under the baton of Emil Cooper the orchestra gave a splendid performance.

\*\*\*

Igor Stravinski's suite shows the influence of Rimsky-Korsakoff. The composer, a pupil of Rimsky, adopted externally the style and general detailed tonal characteristics of his great master. Stravinski took an old Russian fairy tale, "The Fiery Bird," as subject for his suite and wrote for it music rich in harmony, brilliant in orchestration, and vivid in musical descriptiveness.

ELLEN VON TIDERÖHL.

### A Musical Tragedy.

Four music Sharps lived in a Flat,  
Though on a modest Scale;  
They had no Staff of servants that  
Might serve to Brace this tale.  
To Stave off Scores of creditors  
They gave Notes by the Choir;  
A Measure that was, for a Space,  
In Line with their desire.  
Now Major Clef a Minor claim  
Submitted, and declined  
All Overtures not in a-Chord  
With what was in his mind.  
Said he: "This Time I must have cash!  
I Register this vow;  
You shall pay Tenor more today;  
Yes, you shall Duet now!"  
"We cannot Baritone like that—  
'Tis Bass!" the Quartet cried;  
"And with our bank account Solo—  
Alto the debit side!  
We'd Trio gladly if we could,  
Soprano more insist."  
Then with an Accent from their hands  
They closed the tragic tryst.

—Philadelphia Ledger.

Breslau will have a Bach Festival, June 15, 16, 17.



## Rains' Scrap Book.

Léon Rains, the basso, who is to be heard in America in January, has many scrap books filled with notices. Some of them follow:

Léon Rains, Kammer Sänger, who gave a song recital yesterday in the Museum-mal, proved himself to be a vocal artist of exceptional superiority, so that it was a rare pleasure to listen to his excellent renderings. His sympathetic bass is of great range and wonderfully soft quality; his technic in the finest details is astounding; and his magnificent artistic delivery, which also includes an entrancing piano, heightened the value of his performances. Thus the songs of Schubert and Brahms, which opened the program, were splendidly rendered. The selection of songs was a most varied one, but the fine art of the singer gave an impression of unity to the whole program.

Bungert's "Bettler liebe," Pambaur's "Ich und die Sehnsucht," etc., rendered with this perfection, sounded very poetical. Rains also produced a great impression with two songs of Richard Strauss. With his magnificent, resonant voice and fine vocal art Léon Rains found his way to the hearts of his audience. The very first number of the program, Schubert's "Wanderer," was given with dramatic force, and the good impression thus created was enhanced in the course of the evening to such a degree that there were ardent demands for an encore, which was also given.—Münchener Zeitung.

Léon Rains, sächsischer Kammer Sänger, has command of a very fine voice; once again we hear the perfect tones of a genuine vigorous bass. Especially the deep tones are of rare power and quality. The artist's voice served him in the execution of works of the most varied character. Beginning with Schubert and Brahms, he sang two very sentimental English songs by Foote and Fisher, further some modern compositions of Debussy, and closed with Richard Strauss' magnificent "Steinklöpferlied." He also produced a great effect with Sommer's "Bernsteinhexe" and Roland Bocquet's composition of Hartleben's beautiful poem, "Ellen." The artist sang throughout the whole program with fine taste and pregnant expression.—Neues Münchener Tageblatt.

Léon Rains justified his reputation. He has command of a powerful bass of great compass, and which is well trained in every register. The voice sounds particularly sympathetic in the middle and low registers, but the high tones are also rich and powerful. The artist has all the vocal means of expression under his command and really knows how to sing. The poetical content of his songs found poetical expression, and as a genuine artist he was able to endow the much varied musical creations with warm color and life. The artist sang songs in English, French and German by Schubert, Brahms, Foote, Fisher, Sommer, Bocquet, Bungert, Pambaur, Debussy and Strauss. Léon Rains is a concert singer "par excellence."—Badischer Beobachter.

Léon Rains seems to be a cosmopolitan, for his program contained English, French and German songs. The singer's powerful voice is warm and expressive in quality, and is perfectly trained in every respect. The breathing technic and the dynamic treatment of the individual tones are admirable. A facile and fluent pronunciation was also noteworthy. The artist had particular success with the Strauss songs, "Winternacht" and "Lied des Steinklopfers."—Badische Landeszeitung.

Last night Léon Rains gave a song recital for the first time in Karlsruhe. The singer has command of a well schooled voice of great compass. Especially the middle register and the high tones are powerful and of good quality. The program was interesting and contained, besides Schubert and Brahms, modern works of which the composers are not so well known as Richard Strauss.—Badischer Landesblatt.

The well trained voice of the artist is of great compass, has resonance and character and is capable of fine shades of expression. By a clever selection of songs in the most varied styles the danger of monotony in the program was avoided. The concert began with Schubert's "Wanderer," whereupon followed Brahms' impassioned "Verrath" and the quite tender "Erinnerung." Then two English songs and a modern ballad of Hans Sommer were given. The ballad, especially in the last verse, gave the singer an opportunity of showing force and passion. The two songs by Roland Bocquet, "Ellen" and "Waldestimme," are to be considered more as impressionistic musical pictures than lieder. The poems are by the Bohemians, Hartleben and Hille, both of whom died unfortunately far too young. The much discussed Debussy was heard in light fitting tones. Richard Strauss formed a vigorous characteristic close. The mere enumeration of the songs reveals the great versatility of the singer who certainly deserved the applause which grew more enthusiastic with every number of the program.—Karlsruhe Tageblatt.

Léon Rains, K. S., Kammer Sänger from Dresden, gave a song recital of which the program was exceptionally interesting by the introduction of many comparatively unknown songs.

The singer commenced with Schubert's "Wanderer," "Sei mir gegrüßt" and two songs by Brahms, all of which were sung with dramatic intensity. The visionary Scotch songs by Foote and "Under the Rose" by Fisher were rendered very beautifully.

Two effective songs by Hans Sommer followed, and we were also impressed by the characteristic modern art of Bocquet's "Waldestimme." At the close came songs by Debussy and Strauss. Rains possesses a beautiful, resonant bass voice, and his interpretations are artistic and highly intellectual.—Frankfurter Worte.

Léon Rains showed himself to be a singer of intelligence, gifted with a glorious voice. He knows exactly what he wants to do, and his sonorous bass voice of dark timbre aids him in the realization of his artistic intention. In the two Schubert songs, "Der Wanderer" and "Sei mir Gegrüßt," which opened the program, he gave convincing proofs of his intellectual gifts and the fine quality of his voice. The program was altogether interesting through the introduction of modern songs by Bocquet, Bungert, Debussy, Pambaur and Richard Strauss, most of which are seldom heard.—Gross Frankfurt.

There are few operatic singers who feel at home in song work as Léon Rains. Above all things, we are indebted to him for an interesting program, which, forsaking well-known paths, conducted us into comparatively unknown country. Here we heard English songs of charming melody by Foote and Fisher, Pambaur's modern "Ich und die Sehnsucht," Hans Sommer's expressive "Bernsteinhexe," effective "Nachts" and Bungert's well constructed, if somewhat

sentimental, "Bettler liebe." Further we heard three works by Claude Debussy, picturesque, impressionistic songs of individual harmonic and lastly two highly colored compositions by Roland Bocquet, a young English composer ("Ellen" and "Waldestimme")—somewhat restless in the modulations, these songs show an inventive originality and give evidence of a finely differentiated sensibility. Rains interpreted all these songs with never failing sureness of expression. The artist's voice, a genuine bass, has clear, rich, deep tones, is of sympathetic timbre and has command of a peculiarly facile intonation. Rains is a master of the finest shades of expression, and with his soft resonant piano he is able to achieve rare effects. Rains' whole manner of artistic interpretation shows him to be an artist of distinction and cultivated taste. The program was completed by



LEON RAINS.

songs by Schubert, Brahms and Strauss, in which the artist found himself capable of expressing dramatic and lyrical works with equal facility.—General Anzeiger (Halle).

Léon Rains' first song recital in Halle was a complete success. Bass voices are seldom heard in the concert hall, for, as a rule, the public seems to be prejudiced against them. Rains' voice is a vigorous, resonant, genuine bass with compass of over two octaves, tending from high C to low C; but his art is such that we forget that he is a basso and are only conscious of the singer whose voice has all the charm and flexibility of a tenor. The program showed good taste and was unusually interesting, as it included new and valuable works, in addition to the well-known songs, "Der Wanderer" and "Sei mir Gegrüßt" by Schubert, "Verrath" and "Erinnerung" by Brahms, and "Winternacht" and "Lied des Steinklopfers" by Strauss. The melodious "I'm Wearin' Awa'" by Foote, the poetical "Under the Rose" by Fisher, and in a higher degree the finely constructed songs, "Die Bernsteinhexe" and "Nachts" by Sommer were compositions which aroused enthusiasm. Those who were able to follow the rapid, restless, fascinating modulations in Bocquet's "Ellen" and "Waldestimme" must have been impressed by this composer who shows boundless talent and subtlety in rendering with vivid colors the words of his poems. Much the same might be said of "Les Cloches" and "Le Faune" by Debussy, whilst the same composer's "Romance" is easy of comprehension. Rains had great applause throughout the evening and was induced to give two encores.—Halle'sche Allg. Zeitung.

## Closing Tonkünstler Musicals.

The Tonkünstler Society closed its season with a musical in Assembly Hall New York, last evening (Tuesday). The following varied program was presented by resident musicians:

Quartet for two violins, viola and violoncello (G major, op. 6) manuscript.....Nicholas Laucella  
Herman Martonne, August Roebelen (violins), Ernst H. Bauer (viola) and Joseph Gotsch (cello).  
Four Scotch songs for soprano (poem by Burns, German translations by Freiligrath), from op. 49.....Jensen  
Mein Herz ist im Hochland.  
Fuer Einen!  
John Anderson, mein Lieb.  
Lebe wohl, mein Ayri!

Therese Rihm.

Alex. Rihm at the piano.

Sonata for piano and violin (C major), manuscript...Nol Cornelissen  
Mrs. August Roebelen (piano), Elsa Fischer (violin).

Duets for soprano and baritone.....Cornelius Ruebner  
Voeglein, wohin so schnell! op. 14.  
Er und Sie (J. Kerner), op. 31, No. 3.  
Die Rose (Felix Dahn), op. 36, No. 2.  
Das Schneeglockchen, op. 36, No. 1.

Therese Rihm and Graham Reed.

The composer at the piano.

Quintet for piano, violin, viola, violoncello and double-bass  
(A major, op. 114).....Schubert  
Paolo Gallico (piano), Herman Martonne (violin), Ernst H. Bauer (viola), Joseph Gotsch (violoncello) and Ludwig E. Manoly (double bass).

Stettin plans a Carl Loewe festival for August.

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solo voices are brought forward singly or in combination, to  
create a perfect whole.

## Alwin Schroeder's Plans for Next Season.

Alwin Schroeder, long rated as one of the premier cellists of the world, has resigned from the Boston Symphony Orchestra and next season and thereafter will devote himself to solo work. Mr. Schroeder is under the management of Antonia Sawyer, of New York, whose successful directions of the Parlow and Goodson tours have attracted wide notice. Mr. Schroeder will begin the season of 1912-1913 with a recital in New York in which he will be assisted by his gifted daughter, Hedwig Schroeder, pianist. The program for this recital is to include a sonata for cello and piano and three or more groups of solos.

All who have heard Alwin Schroeder know that he is an artist of the first rank, who has, despite a modest and retiring nature, won an eminent place in the musical life of America.

Some Boston and New York press opinions follow:

Alwin Schroeder is one of the few violoncellists heard in the concert rooms of this city not obliged to exercise caution with his Bach. On the program of his recital in Steinert Hall last night with Kurt Fischer, the pianist, stood a group of four pieces by Bach for cello alone—the "Prelude" in G major; "Courante," G major; "Sarabande," C minor, and "Gigue" in C major, to which, on demand, the soloist added the "Loure." In the playing of this group Mr. Schroeder discovered again his flexibility of bowing, his finish of phrasing, his varied nuance (accomplished not with a wabbling left hand in the too, too modern manner, but with the bow—a much more difficult affair), and chiefly, after the technical proficiency without which these pieces may not be played, simple as they sound, the soloist exhibited once more that mellow scholarship which interprets aright this clear eyed, passionless music. Mr. Schroeder's Bach was, of course, the great affair of the evening, but having played what only the few can play, he went farther and played what the many play as only the few can play it—notably a tarantelle of Cossmann, in which he avoided the monotony of that rhythm by skillful variations of the tempo, and, to end the evening, after the formal part of the program was finished, one of Popper's Spanish dances, the "Vito," which he completely transformed by the grace and dexterity of his execution. Mr. Schroeder's artistry shows in the small details of technique as well as in the large patterns of his interpretation, as in the fluttering run in double notes at the end of the "Vito" or in the broad, sustained tone of Holter's "Hymne."—Boston Transcript, February 16, 1912.

It were a late day to note and to applaud these qualities in Mr. Schroeder. Again, he played with an endless and effortless skill. He neither commanded nor constrained his instrument. His virtuosity hid its finesse, its surety, its adroitness in its perfect fusion with the music that it would impart. It left only the impression of its poised elegance, its just sense of style. Mr. Schroeder's cello neither capers heavily nor sings thickly. He persuades it to sensitive and elastic brilliance. He caresses it into undulating and transparent song. He justifies the cello as a solo instrument, and the cellist outside his choir in the strings. At the beginning his hearers



ALWIN SCHROEDER.

welcomed him anew to old and familiar place. At the end they were warmer still to his present achievement.—Boston Traveler.

Mr. Schroeder is no stranger to this public. His art is ripe and filled with the repose which comes from authority. His performance yesterday was a model of beautiful tone, finished technique and elegant style. The audience received it with uncommon enthusiasm, recalling the artist no less than eight times.—New York Sun, February 25, 1912.

Tschaikowsky's "Variations on a Rococo Theme," for cello with orchestral accompaniment, is a piece surely that presents no small difficulties. It offers opportunities which might easily tempt a virtuoso to flaunt his skill in flashing display. Schroeder, however,

maintained his characteristic dignity and poise, though at first he seemed a little nervous, coped brilliantly, if unostentatiously, with the technical obstacles of the work, and played with the intelligence, taste and feeling of a true musician. That his efforts won enthusiastic approval was shown by the number of times he had to return in answering spontaneous and heartfelt applause.—New York Press.

Alwin Schroeder played in his deft and scholarly way, the Tchaikowsky "Variations on a Rococo Theme," for cello and orchestra. He was recalled over and over again. This was a tribute to his long established popularity and to his sterling workmanship on this particular occasion.—New York Morning Telegraph.

Alwin Schroeder, former cellist of the Kneisel Quartet, now a member of the Boston Symphony Orchestra, was the soloist at the matinee concert of the visiting orchestra and elicited eight or ten recalls after his superb performance of Tchaikowsky's "Variations on a Rococo Theme." He lent much dignity to the program given under Mr. Fiedler, who will only have one more appearance here.—New York Evening Mail.

### Grace Kerns' Engagements.

Following are the most important of Grace Kern's engagements this season: Albany Mendelssohn Glee Club,

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### McLellan Teaching Tour.

In some primeval age the boomerang was discovered by savages and used as an implement of war, its characteristic feature being that, after describing a complex curve, it returns to the thrower. This curious and unexpected flight gave rise to the proposition that whatever proceeding, statement, argument or act that recoils upon the originator was a philosophical boomerang. This premise is applicable to art. There are two kinds of artistic boomerangs, that which recoils and wounds the thrower and that which assists. Those who create things artistic or teach things artistic send forth boomerangs. If their work be good it returns to them with interest, but, on the other hand, if they foist upon the world a sham, sooner or later, the boomerang returns upon them to their own detriment.

Eleanor McLellan, the New York singing teacher and coach, is experiencing the advantageous effects of throwing an artistic boomerang which was laden with good material, and having strewn that material far and wide, it returns to her with such startling effectiveness as to pave the way for a most peculiar mission. The success achieved by those who have studied with Miss McLellan has traveled from one end of the United States to the other, as well as over Europe. The excellence of her system and the splendid results obtained have been the means of winning for her large numbers of students. She is almost

daily in receipt of letters asking for advice and expressing a desire to enlist under her tuition. She has many correspondents whom she has never seen but who have become so interested in the McLellan system that they are bending every effort in an endeavor to get into personal touch with the founder. This work, which Miss McLellan does without remuneration and with the sole desire of assisting, as far as possible, those who need aid, occupies so much of her time that she has at last determined to make a teaching tour in order to meet her correspondents and give them the benefit of public lectures illustrated vocally by a number of her most advanced pupils whom she will take with her. Miss McLellan hopes to begin the tour next spring, as it will take nearly a year for her to complete her arrangements.

A short time ago Miss McLellan, in an interview with a MUSICAL COURIER representative, outlined her system and explained how and why she became a teacher, the important discoveries she had made and the splendid results she had accomplished. A few days after the article appeared, Miss McLellan received a letter from a teacher in the South, who said that she had studied in a large American city, but for some cause felt that her voice had not been correctly placed, and appealed to Miss McLellan for assistance. She explained her troubles in detail, which enabled Miss McLellan to diagnose the case correctly, and thereupon replied recommending certain practices and exercises. This brought a second letter, which stated that the writer was enthusiastic over the McLellan system, and she said: "I feel like giving up my pupils, for I am sure the method that I have been taught is wrong. I wish I had known of you six or eight years ago. You are certainly a godsend to me, and if nothing prevents I will be with you the 1st of October next."

This is but one of many such communications. It merely goes to prove that when one understands one's work thoroughly and conscientiously pursues a course which from experience has brought good results, it is only reasonable to suppose that the boomerang will return with glory to the thrower. Miss McLellan has among her pupils a number who have come to New York from other places,



ELEANOR McLELLAN.

but owing to many seeking her advice who live at distances too far remote to permit of their taking the journey she is convinced of the necessity of engaging in a teaching tour. Miss McLellan has not, as yet, arranged her itinerary, but it will be extensive and extend from New York to the Pacific Coast. For the coming summer she will accompany four of her pupils to Europe, two remaining there to enter grand opera, and will also meet several other pupils who are desirous of further coaching.



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# PARIS

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1, SQUARE DE LA TOUR-MAUBOURG,  
PARIS, May 7, 1912.

Edmond Hertz scored a splendid success at the first of his two recitals devoted to the compositions of Liszt. The program was as follows:

Variations on a theme by Bach.  
Years of Pilgrimage. (Switzerland.)  
The Chapel of William Tell.  
On the Lake of Wallenstadt.  
Pastorale.  
The Bells of Geneva.  
Idyl.  
The Storm.  
Years of Pilgrimage. (II Italy.)  
Sposalizio.  
Il Penseroso.  
Sonnet 47 of Petrarch.  
After a Reading of Dante.  
Ballade in B minor.  
Rêve d'Amour in E.  
Rhapsodie Hongroise No. 13.

Hertz showed wonderful technical facility and handled these difficult compositions with ease, showing no sign of fatigue even at the end of the unusually heavy program. His interpretations are musicianly and poetic, and he possesses those most valuable of all assets to the public performer: personality and magnetism. His success was assured from the start. He got and held the attention of his audience and was called out repeatedly after each number. Hertz is undoubtedly one of the best pianists of the day.

\*\*\*

Tschaikowsky and his symphonies are being more talked about than usual just now owing to the fact that these works as they are given under the baton of Arthur Nikisch may be judged at their true value. Just what that value may be seems to be a matter of opinion and personal taste, for there are as many ardent Tschaikowsky admirers as there are those who call his work banal, commonplace, and trivial. Personally, I am one of the ardent admirers, and am just now engaged in collecting material for a book dealing with the great Russian's symphonic

works. In this I have been aided greatly by Gustav Kogel, of Frankfurt, to whom the honor belongs of having first introduced these works into Germany. This fact was greatly appreciated by Tschaikowsky's brother, Modeste, and as a token of this appreciation he sent to Mr. Kogel a sketch in Tschaikowsky's handwriting—the original sketch of the motive of the last movement of the "Pathetic" symphony!—accompanied by the following letter:

ST. PETERSBURG, 21 October (2 November), 1895.

DEAR SIR—I have heard of the unusually beautiful performance of "Manfred" which was given under your direction at the second Friday concert of the Frankfurt Orchestra. My informant expresses himself as follows:

"Never have I so greatly regretted the death of Tschaikowsky as on this evening. He never heard such a performance of 'Man-



GUSTAV KOGEI.

fred," he could only have dreamed of it. I was intoxicated with delight."

I know that you gave last year the sixth symphony in the same incomparable manner, and I want to thank you most heartily for the material interest you have shown in the works of my brother.

Taken all in all he left only few manuscripts behind him, but among other things I find the sketch of the theme of the last movement of the "Pathetic" symphony. Knowing his own bad memory he always made haste to note down every new idea on any piece of paper that came handy. It will be a pleasure to me to know that the germ of one of the principal themes of this work is in the possession of such a man as yourself.

Yours, etc.,

MODESTE VON TSCHAIKOWSKY.

As soon as I saw this valuable sketch in the handwriting of the great Russian, I asked Kogel to give me permission to photograph it for reproduction in my book. This he very gladly gave me, but with the understanding that it should be copyrighted and should appear in my

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book only. But the work on the book goes slowly, and it seemed a shame meantime not to give this sketch to the readers of THE MUSICAL COURIER. So I wrote again to Mr. Kogel—with a good deal of hesitation, I must acknowledge, for I had already asked many favors of him—requesting this extended permission for publication. And he, true to his fixed principles, wrote back immediately that he was always glad to do anything that could add even to the smallest extent to the popularity of Tschaikowsky.

\*\*\*

The service that Kogel performed in introducing the orchestral works of Tschaikowsky cannot be too highly praised. Born in Leipzig in 1849, son of a member of the Gewandhaus Orchestra, Gustav Kogel got his education at the Leipzig Conservatory. In 1874 he began his career as conductor, acting in this capacity in turn at Ghent, Aix-la-Chapelle, Cologne, and Leipzig. In 1887 he succeeded Mannstädt as conductor of the Berlin Philharmonic. Beginning with 1891, he was for twelve years conductor of the Frankfurt Orchestra. Since that time he has made various tours as conductor, appearing in Berlin, New York, Wiesbaden, Amsterdam, Russia, Spain, etc. It was in Frankfurt that he first became widely known as a herald with unusual judgment of the works of the younger composers and the best works by foreign composers. Under his direction Frankfurt saw the first performance in Germany, or in the world outside of Russia, of nearly all of the great symphonic works of Tschaikowsky, of "Till Eulenspiegel," "Zarathustra," and "Heldenleben," and of some of the works of César Franck. On his many tours abroad Kogel took these compositions with him and so introduced to immediate prominence works that might long have remained almost unknown. Kogel is also very widely known as an arranger and reviser of many orchestral and operatic works.

\*\*\*

I have attended many concerts this winter and have reported on all of those that seemed to hold a special interest for readers of THE MUSICAL COURIER, but there are a certain number that were not attended simply because either the artists or their managers forgot or omitted to send me tickets or programs. A simple statement on the part of the managers that the representative of THE MUSICAL COURIER would be admitted to all concerts simply on the presentation of his card is not sufficient. That, after all, is a matter of course. But it is impossible to keep track of all that is going on when there is an average of between forty and fifty concerts a week, beside operatic and dramatic performances with incidental music, and private recitals, all of which must be attended as far as possible. Therefore we call the attention of our friends the artists to the necessity of requesting their managers to send tickets and programs to the representative of THE MUSICAL COURIER. These remarks are called for by the fact that several artists have asked why there

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was no mention of their concerts, also others have sent me programs of their concerts after they had been given, accompanied by a letter telling me what a wonderful success they had! I do not doubt it in the least! Oh, no! But still, I would rather be there and see and hear for myself. Only this week I received two lengthy notices by two, to me, unknown composers, giving accounts of the performances of their works and their triumphal success. Unfortunately, we have heard this sort of thing too often about works that we know are no good. Success at a first performance means nothing whatever except that the public was a public of first nighters, that is, the composer's or artist's friends, the "unpaid claque," as some one has very properly called it. No, gentlemen! It won't do! I must have tickets; I must see and hear and judge for myself.

Heading the list of concerts given in the past week were two by Fritz Kreisler, who is a great favorite here, and is heard frequently. These concerts were very wisely held on Sunday afternoon, to take the place of the regular Sunday afternoon concerts of the Lamoureux Orchestra. Both of these concerts were given with orchestra, and it goes without saying that they were both splendid successes for the great German violinist.

Madame Kutschera gave pleasure with a program of Wagner selections. She was assisted by M. Koubitzky, by M. Cheramy, who gave a short lecture on Wagner, and by M. Niederhofheim, with whom she sang the "Death of Isolde." In addition to the usual excerpts from the operas, Madame Kutschera gave a number of Wagner songs, songs that are all too little known, being, as it were, overshadowed by the more personal music of the operas.

Mlle. Aussenac was heard in a recital devoted to the works of Chopin.

Lucien Wurmser played a program of the usual things of Bach, Schumann, Mozart, Chopin, and Liszt, closing with an interesting group of pieces by the young men, and one of the beautiful things of this group was the "Valse Caprice," by Louis Aubert.

Not having enough (perhaps?) of recitals by one piano, we were given a taste of a recital for two pianos by Marie and Suzanne Ratz. It struck me immediately as a brilliant idea to have all the recitals of the year, with the exception of a few, of course, played off at once. We might rent the big shed where they keep the airships just outside of Paris—that's the biggest hall I know—move in all the pianos and pianists, and let them go ahead. (The idea is patented.)

Wager Swayne's brilliant pupil, Marie Mikova, was heard last week at the concert of the Touche Orchestra. She played the Liszt E flat concerto and scored a decided and well deserved success. It speaks well for Mr. Swayne's teaching that any pupil, however talented, could

ticeable that she maintained her own interpretation throughout the long and difficult work, imposing her will upon the orchestra and at the same time showing such perfect knowledge of the instrumentation that she was easy to follow and made it possible to bring out all of the intended effects. In fact, this performance places her entirely above the student or amateur class and confirms her position as a finished public performer. It is a result that Mr. Swayne has obtained with many of his pupils and an advantage that certainly cannot be overvalued.

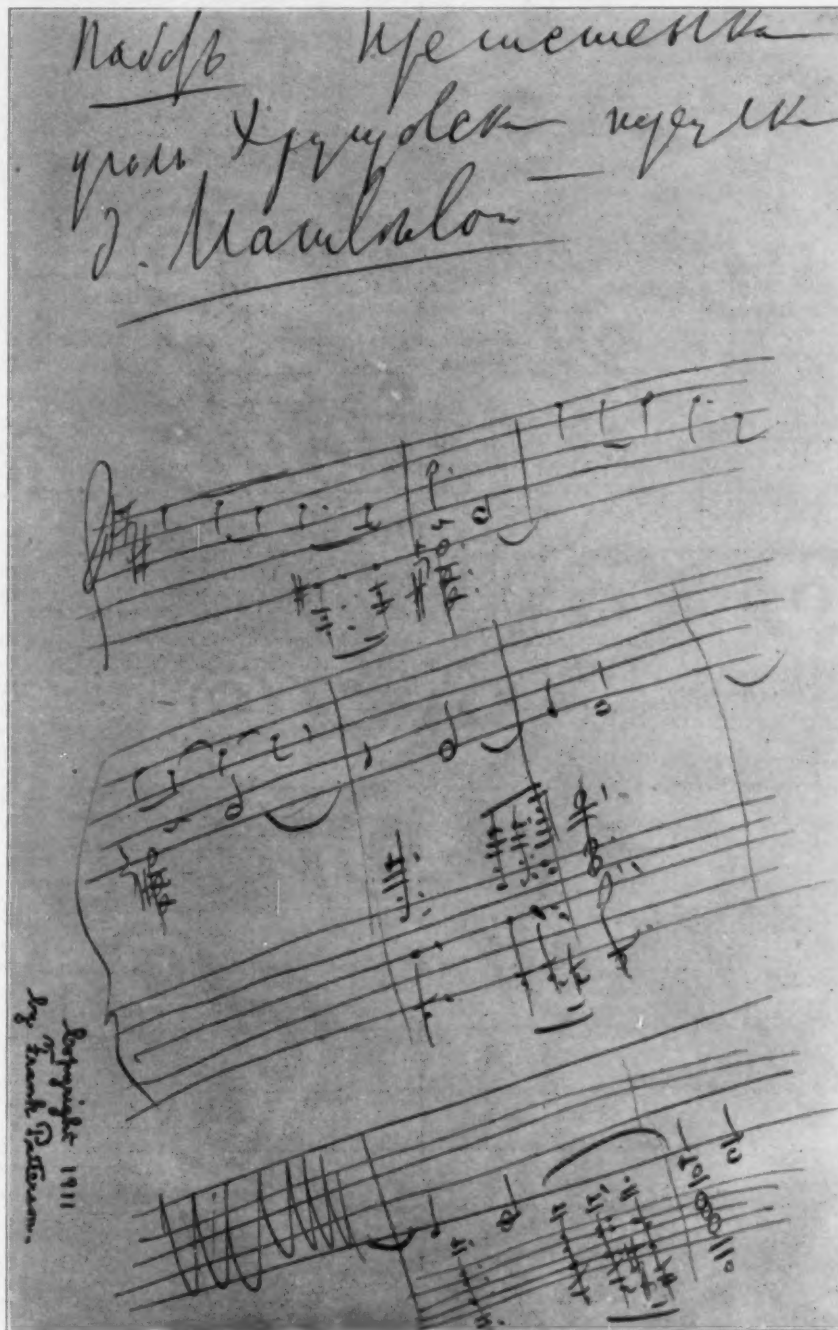
Louis Carembat gave an interesting violin recital, assisted by Jean Verd at the piano. The program contained nothing new, but it was nicely done and the piano support was excellent.

The Lejeune String Quartet gave a program which included the quartet of Hugo Wolf, "Entbehren sollst du, sollst entbehren," and the unfinished quartet in F by Grieg. I had never heard either of these pieces before, and I was greatly disappointed in them, especially in the Wolf composition, which it seemed impossible could have come from the same inspiration which gave us so many wonderful songs. The Grieg quartet struck me as being simply weak. Both of them were badly played.

Blanche Lothy gave a song recital, assisted by Pierre Secchiari (who, in addition to being one of the best conductors in Paris, also is an excellent violinist), and Felicie Kaschowska. It was an interesting program, including some Wolf and Strauss numbers, and Mlle. Lothy delighted a numerous audience by the purity of her diction and the excellence of her interpretations. It is to be regretted that this talented singer is not heard more frequently.

A soirée musicale, consisting entirely of the works of Theodore Dubois, was given April 27, and proved of more than usual interest. The venerable composer, who is over seventy, presided, and even took part in some of the numbers, playing parts of the second concerto with the talented pianist, Madame Chailley, who always is welcome on any program. Madame Chailley also played the "Valse Intimes" and "Les Papillons," giving evidence of her usual delicacy of touch and depth of feeling, and winning flattering success.

An incident took place last week at a representation of "Don Juan" at the Opera Comique which is worthy of consideration. Reynaldo Hahn, who is responsible for the newly revised edition of the Mozart opera which now is being given, and who is himself conducting, found the audience too noisy and simply stopped his orchestra in the



Copyright, 1911, by Frank Patterson.

This is an original sketch of the theme of the adagio of Tchaikovsky's "Pathetic" symphony. It is written on cheap, blue-lined letter paper such as is provided at restaurants in Germany and Russia. The writing above is merely an address as if Tchaikovsky had started a letter when the great idea came to him and was roughly noted down on the spot.

give so perfect a performance, playing for the first time with orchestra, as I understand was the case with Miss Mikova last Tuesday. Her brilliant technical facility, of course, greatly aided in this, but it was particularly no-

consideration. Reynaldo Hahn, who is responsible for the newly revised edition of the Mozart opera which now is being given, and who is himself conducting, found the audience too noisy and simply stopped his orchestra in the

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middle of the overture! Some of the audience applauded, others very plainly showed their disapproval, but Hahn waited unmoved until the noise had ceased and the late-comers were all seated and then resumed the work from the beginning. The annoyance of noise and talking at the opera is worse in France than anywhere else in the world, but this incident is not without meaning even for us.

\*\*\*

We all have been glad to welcome Oscar Seagle on his return to Paris after a triumphant tour in America. Mr. Seagle will now be with us for nearly a year, as he does not expect to return to America until next April, at which time he begins another tour more extended than the last. He will be more than usually occupied (if that is possible) during this season, as a number of American teachers are coming to Paris to study with him and are bringing some of their pupils with them so that they also may have the benefits of Mr. Seagle's instruction. For Mr. Seagle, like his illustrious master, is not only a great singer, but a great teacher as well; the successes of his many pupils both here and at home speak for that, and as for his power as a singer, the hundreds of press notices from all of the great cities of Europe and America form an evidence that can neither be doubted nor denied. I have one before me now from the Springfield Republican, which is in a way a type of them all:

Mr. Seagle was a surprise to the audience. The famous prologue from "Pagliacci" has not been so well sung since Campanari introduced it to the Worcester public a dozen years ago. He has a voice of thrilling quality and he sings with electric fervor and dramatic interest which is on its own ground in opera. He is likely to be one of the musical sensations of the year.

\*\*\*

The last reception at the Valda-Lamperti School of Singing on May 1 was largely attended. The program was supplied by Giuseppe de Perfetti Ricasoli, a Florentine tenor, who sang arias from "Bohème," "Don Pasquale," "Eliar d'Amore," and "Mefistofele"; Cav. Innocenzo Caldeira, from La Scala, who sang a sixteenth century Italian melody and an aria from Verdi's "Simon Boccanegra." Miss Harrel and Signor Caldeira followed in a duet, namely, the well known "La ci darem," from "Don Giovanni." Miss Harrel, who has just returned from America, where she had a number of successful appearances, sang Alfred Delbruck's two attractive songs, "L'Eternelle Chanson" and "Un doux Lien," and had the benefit of the accompaniment by the gifted composer, who also subsequently accompanied some duets of his, sung by Miss Harrel and Miss Gator. Among those present were: Princess Cornelia de Bourbon, Prince Louis de Bourbon, Comte de Lestang Parodé, Marquis d'Aste, Comte et Comtesse de la Jonquière, Comte and Comtesse de la Begassière, Baronne de Merbitz, Marquise de Tastes de Labarthe, Marquis de Beauchamp, Duc de la Torre, Comte Sienkiewicz, Marquis d'Urga, Marquise Ricci, Princess de Gregorieff, Countess Batowska, Countess de Bonneville de Bouchoue, Comte de Fautereau, Boleslas Biegas, Sebastian B. Schlesinger, May Mansfield, Mr. and Mrs. Campbell-Tipton, Mr. and Mrs. Sommerville Story, Madame Mayerheim, Marquis de Montghaillat, Decastro Bey, Mr. and Mrs. Marc A. Blumenberg, Countess von Daur, Mrs. H. Henderson, Madame Dion and Madame and Mlle. de Busson, Madame Lherie, Frida Eisler, Madame Coe, Madame D'Auby, Madame de Algarra, Madame Gayard Pacini, Mrs. Kelley and the Misses Kelley, M. Borda, Catharine St. Thomas and others.


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"Helene de Sparte," tragedy in four acts, by Emile Verhaeren, incidental music by Deodat de Severac, which had its first Paris representation at the Chatelet on Saturday, May 4, is about as tiresome a thing as could well be conceived. It is one of those works which would be delightful to read in a comfortable easy chair before the open fire; for it is highly poetic and replete with pure literary beauty. But it lacks action, and on the stage it drags along hour after hour till one becomes utterly weary and disgusted. The curtain for the third act went down ten minutes before midnight! And as a matter of fact, as far as any interest in the drama is concerned, that might just as well be the final curtain; for at this point King Menelas has been murdered by Castor, and Castor, in turn, has been murdered by Elektra; Pollux has declared himself King of Sparta, and it only remains for Helene to be taken to the home of the gods to find that peace for which she is so ardently seeking and which she finds it so difficult to attain because of her beauty. The stage setting, light effects, costumes and general details of the stage management could not have been better done. It is only a question whether the style of ultra-modernism which governed these things was exactly in keeping with the rather simple, rather old fashioned, play of the certainly not revolutionary poet, Verhaeren. The scene painters were evidently of the "futurist" school, and their canvases would not have been out of place in the Salon des Independents, where ultra-modernist experimentation prevails. It must be acknowledged that these things are largely a matter of taste, and just as the "music of the future" of the Weimar school of forty years ago shocked and offended many tastes, so this sort of thing today finds

many enemies and detractors. Personally I find it very beautiful, but badly suited to the orthodoxy of Verhaeren. And the music, which was evidently written with no thought, and perhaps no knowledge, of this modernist scenic interpretation, is in keeping with the conception of the author, and therefore altogether out of keeping with the developments of the decorators and costumers. The music is very good and was splendidly interpreted by an orchestra as large and as efficient as that of the Opera under the excellent direction of Louis Hasselmans. The composer, Deodat de Severac, is a young man (born in 1873), son of a well known artist who is also a noted musical amateur. Deodat de Severac studied music at first merely as a pastime and began to read law in the university. But he soon found his love for music too great to be disregarded and took up its serious study. He has composed much in all forms: piano pieces, songs, symphonic poems, works for the stage, etc., and has contributed also to the critical literature of music, notably an able work on the influence of Wagner in France and an interesting study on Chopin.

\*\*\*

The music to "Helene de Sparte" is, as I have already said, excellent. Particularly attractive is a march for trumpets and trombones which accompanies the entrance of Helene and King Menelas. The prelude of the third act is a fine piece of symphonic writing, worthy of a place on the program of any symphony concert. It was difficult to hear, however, since the audience talked all the way through it, as they usually do through all orchestral preludes in Paris. This criticism resolves itself into the simple statement that the performance of Saturday lacked homogeneity. The drama would no doubt be found very interesting were it played rapidly with simple scenery and less attention given to the movements of the crowd. And in this form the music would be found entirely in place and excellent. As it was, at this representation the music



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CHAS. L. WAGNER, Associate Manager

seemed not sufficiently modern, holding too little of the spirit of the "futurists" to be effective.

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Robert Maitland sang at the Theater Michel on the afternoon of Monday, May 6, and with intelligent delivery, thorough understanding, and a well trained voice, gave Schubert, Schlesinger, Lalo and Lully songs. The accompaniments were not properly done and the piano was abominable; but these things cannot be avoided, and the artists have no command of these details and must accept such paradoxes.

#### NATIONAL FEDERATION OF MUSICAL CLUBS.

A report from the Friday Morning Musical Club of Washington tells of the final business meeting on April 26, at which the following officers for next season were elected: President, Mrs. Eugene Byrnes; vice president, Mrs. J. D. Patten; musical director, Mrs. True; assistant musical director, Lucy Brickenstein; recording secretary-treasurer, Mrs. Robbins; corresponding secretary, Miss Bell; chorus director and librarian, Miss Dean. Reports from various committees were read, and much interest was shown in the proposed plan for a club house to be built some day in the near future by the club members. The place of meeting at present is entirely too small for the use of the club, thus some decided steps must be taken soon. During the last season there were twenty-three program meetings, nine special program days (four Amer-

ican music, one Bach program, one Liszt, one Debussy, one folk song, and a "Königskinder" program). There were four professional days: December, 1 piano recital by Anna Diller Starbuck; December 8, organ recital by Dr. J. Fred Wolle; February 2, song recital by Nicholas Douty, and March 8, piano recital by Katharine Goodson.

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The second subscription concert of the Treble Clef Club of Philadelphia was given April 26. The club, which is directed by S. L. Herrmann, was assisted by Frank M. Conly, basso, and Henry Gurney, tenor; Harry Alexander Matthews and Averary Jones at the piano. The program was as follows: "Spring Song" (Mendelssohn), the Treble Clef; bass solo, "Where'er You Walk" (Handel), "How's My Boy" (Sidney Homer), Frank M. Conly; "In the Boat" (Grieg), the Treble Clef; tenor solo, "Fair Spring-tide" (MacDowell), "In the Dawn" (Elgar), "The Birth of Morn" (Leoni), Henry Gurney; "Before the Daybreak" (Nevin), the Treble Clef; "Every Flower" ("Madama Butterfly") (Puccini), the Treble Clef; "The Lake of the Dismal Swamp" (Alexander Matthews), (new, first rendition), the Treble Clef; bass solo, "The Mad Dog" (Liza Lehmann), Frank M. Conly; "Tomorrow" (by request), (Arthur Foote, words by Florence Earle Coates), the Treble Clef; "The Wave Sweeps My Breast" (from "The Crusaders") (Gade), the Treble Clef, assisted by Henry Gurney; "The Old Apple Tree in Bloom" (Philipp Gretschel), the Treble Clef.

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The closing day of the Amateur Musical Club of Peoria, Ill., was "May Day in the Dining Room," and took place at the Jefferson Hotel. A luncheon was served, followed by a delightful program given by the well known composer, Jessie L. Gaynor and her two charmingly attractive daughters. At the close of the luncheon, Mrs. Hinkle, the retiring president, gave a talk, expressing sincere delight at the assistance the members of the club had given her, and Mrs. Wellington Housworth, the president-elect, also made an address, which was enthusiastically received. Other members spoke, among them Mrs. Gaynor. At 4 o'clock the assembly gathered in the Gold Room, where the Gaynor program was presented. At the annual election of officers all, excepting the president and second vice president, were continued in office, each having served but one year. The new president is Mrs. Wellington Housworth and the new second vice president, Mrs. Edward McCulloch. The Gaynor compositions included: Trios, "The Violet," "Little Yellow Dandelion," "The Fairies," Mrs. Gaynor and Rose and Dorothy Gaynor; "My Baby," "Fireflies," "I Do, Don't You," "The Elephant," "The Monkey's Tail," Rose Gaynor; "The Dafodil Lady," "The Tulips," "The Bird's Nest," "Household Hints," Dorothy Gaynor; "Baby Moon," "Flowers' Cradle Song," "Cuddle Doon," "The Top," "The Ball," Mrs. Gaynor; trios, "Pit a Pat," "I Love the Old Doll Best," Mrs. Gaynor and the Misses Gaynor. Part second of the program consisted of songs by Mrs. Gaynor and other composers, including Paul Bliss, John Carpenter, George Henschel, Cecile Chaminade, Liza Lehmann and Mrs. H. H. A. Beach.

E. W. RULON,  
Press Secretary.

#### Hans Kronold Concert Company.

Hans Kronold, the well known cellist and composer, has organized a company, to be known as the Hans Kronold Concert Company, consisting of himself, Ruth Harris, lyric soprano; Clayton Robbins, baritone, and Ivan Eisenberg, pianist.

The company will be under the management of Foster & David, of New York.

Mr. Kronold is recognized far and wide as a musician of sterling achievements. As a cello virtuoso, he has been heard in all the principal music centers, and his compositions have figured conspicuously on programs for years, so that the success of this organization seems certain. Mr. Kronold has attained prominence through the excellence of past performances, and therefore will unquestionably continue to attract the attention and the support of the music loving public.

#### MUSIC IN BIRMINGHAM.

BIRMINGHAM, Ala., May 14, 1912.

The finishing touches have been put on the musical season in this city by the appearance of Arthur Friedheim in a piano recital, and the Minneapolis Symphony Orchestra (Emil Oberhoffer, conductor) in two matinees and two evening concerts. The last concert of the season will be the appearance of the Treble Clef Club and the Arion Club, both under the direction of Adolf Dahm-Petersen, in a joint concert at the Jefferson on May 23.

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There is no need of saying anything in regard to the performances of Friedheim or Oberhoffer, as their artistic worth is well established. The Minneapolis Symphony Orchestra was brought to town by the Music Festival Association.

C. D.



# Columbus Music Festival

Columbus, Ohio, May 13, 1912.

The opening concert of the eighth annual festival of the Columbus Oratorio Society was given Monday evening, May 13, before a fair sized and appreciative audience. The Theodore Thomas Orchestra, Frederick Stock, conductor, and four soloists, viz., Florence Hinkle, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Herbert Witherspoon, basso, added to the Oratorio Society, gave a very creditable presentation of Goring Thomas' "Swan and Skylark." Another attraction for first night was the chorus of 150 school children, directed by Tillie Genmender Lord, and her assistants, Emalie Balz and Adelia Selbach, singing Benoit's cantata, "Into the World." This same cantata was successfully given last year. The program for the evening was: Overture, "In Italy" (Goldmark), orchestra; chorus, "Into the World" (Benoit), children's chorus; symphonic poem, "Tasso" (Liszt); cantata, "The Swan and Skylark" (Thomas) (conducted by Frederick Stock), Columbus Oratorio Society, Theodore Thomas Orchestra and the soloists. The Columbus Oratorio Society, though a small chorus, is exceedingly well drilled, its regular director, W. E. Knox, performing his work faithfully throughout the year until the final rehearsals, when Mr. Stock takes charge.

The ensemble was smooth, the attacks prompt, and the general delivery extremely intelligent and worthy of all acceptance.

Miss Hinkle made her first appearance in Columbus at this time, winning high praise for her artistic singing. Madame van der Veer was also a newcomer, whose warm, opulent voice compelled admiration. Reed Miller and Herbert Witherspoon are favorites here, having both appeared in Columbus before, the latter many times. Mr. Witherspoon added two fine solos for the first concert, by insistent requests, his selections being "Madrigal," by Florida, and the drum major's song from Thomas' French opera, "Le Cid." These songs were tremendously effective and both accompanied by the orchestra under Mr. Stock.

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The Tuesday matinee program was: Overture, "Coriolanus" (Beethoven); aria, "O Harp Immortal," from "Sapho" (Gounod), Madame van der Veer; symphony, "The Rustic Wedding" (Goldmark); Scotch fantasia for violin (Bruch), Hans Letz; Hungarian dances (17-21) (Brahms).

Tuesday evening the program was as follows: Overture, "Husitzka" (Dvorák); dramatic cantata, "The Cross of Fire" (Bruch), Columbus Oratorio Society-Theodore Thomas Orchestra—Mary, Florence Hinkle; Norman, Mr. Marion Green; Angus, Alfred R. Barrington; suite, "The Land of Youth" (Elgar); "Invitation to the Dance" (Weber), orchestration by Felix Weingartner; Vorspiel to "Lohengrin" (Wagner); finale from "Das Rheingold" (Wagner).

These two interesting concerts brought to a close the eighth annual festival of the Oratorio Society. The matinee did not present the Oratorio Society, being largely orchestral. The two soloists were warmly received. The audience for the closing concert was the largest of the three, the attendance this year being considerably smaller than last, the society, in consequence, facing a substantial deficit. However, the plucky organization is not discouraged, the president, H. H. Shier, announcing from the platform at the final concert that the society, with the Theodore Thomas Orchestra, would probably present "Elijah" next season at the ninth annual festival. The closing concert was a real joy, vocally and orchestrally. The Oratorio Society deserves the most cordial support, and this year's experience has taught several useful lessons to the executive board along the lines of management, which will serve to make the ninth annual festival the most triumphant in the history of the society.

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The teachers who gave students' recitals this week are Edith May Miller, Thursday evening, May 16, in the Milton-Redman Warerooms, and Ethel M. Harness, Saturday afternoon, May 18. Miss Harness announces two more for the Saturday afternoons of May 25 and June 1. The pupils of Mrs. Miller, who performed with considerable credit to themselves, were Grace Coffland, Helen Harrod, Alma Watts, Florence Woodrow, Edward Fergus and Marvel Woodrow. Ella Nichols was the assisting singer.

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Mabel Rathbun, pupil of Mrs. Wilbur Thoburn Mills, will be heard in an organ recital at Broad Street Methodist Church in the near future.

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Mrs. Harness presented in her first excellent recital Harriet Dukes, Pauline Hershey, Howard Stallman, Ida

Smith, Lucile Blue, Ruth Metters, Katharine Okey, May Willis, Ruth Clark and Melvin Schlesinger.

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Edith Naomi Fidler leaves Columbus shortly to open a studio in Ft. Lauderdale, Fla., where she will teach piano and music history. Miss Fidler has completed the course of music history in the Wallace Conservatory of Music, having been prepared to teach piano from various excellent private teachers. Miss Fidler is also prepared to play the pipe organ and direct a choir. Her Columbus friends wish her abundant success.

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The commencement recital of the Wallace Conservatory, the commencement recital of the Columbus School for Girls, and the Ohio Music Teachers' Association will bring to a close the important musical events of the season of 1911-12.

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Many plans are already formulated for next season, the Women's Music Club being almost ready to issue its calendar for 1912-1913. This splendid organization had a balance of close to \$5,000 in its treasury at the close of the season, making the success of the next season certain. The prospectus for next year is one of the most attractive series of concerts ever offered by any organization, the entire plan and list promised for this column in the near future. The annual election resulted in retaining all the officers of last year, whose united efforts had brought about such a glorious success.

ELLA MAY SMITH.

## MUSIC IN SPARTANBURG.

SPARTANBURG, S. C., May 17, 1912.

Alwin Schroeder, first cellist of the Boston Symphony Orchestra, assisted Florence A. Potts, of Kosciusko, Miss., in her graduating piano recital at Converse College Auditorium last night. Marjory Sherwin, violinist, of the faculty of the School of Music, also assisted. It was a brilliant concert and drew an audience of 1,500 people, who were filled with enthusiasm. Miss Potts, who is a pupil of John Carver Alden, played as her principal solos Liapounow's sonata in F minor (op. 27) and Chopin's fourth ballade (op. 52). They were hard tests of her memory and technic, but tests to which she was equal. Mr. Schroeder played four solos in a manner which captivated the audience. Rubinstein's trio in F major (op. 15, No. 1) for piano, violin and cello was the concluding number and was capably played.

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Susie Whitehead, of Salisbury, N. C., also a pupil of Mr. Alden, gave her graduating recital last Monday night. She was assisted by Miss Potts.

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The Woman's Music Club had an interesting meeting Thursday morning at the home of Mrs. W. J. Keller. The usual literary program was omitted, but there was an informal discussion of current events in the musical world. Modern American song writers were drawn upon for the musical program, which was furnished by Mrs. C. W. Godwin, Mrs. Paul Petty, Mrs. Otto Grasse, Mrs. A. G. Blotcky, Eloise Peterson and Helen Watkins.

MAX HENRICE.

## Mrs. Beach Plays for Sgambati.

A five weeks' stay in Rome brought Mrs. H. H. A. Beach, America's foremost composer-pianist, many honors both social and musical. Among these was her appearance before Sgambati, who expressed himself in the most enthusiastic terms of praise as much for her compositions as for her splendid virtuosity.

A week of quiet pleasure in Naples, where Mrs. Beach spent most of her time with the family of the late Marion Crawford, the well known novelist, followed the stay in Rome, and then came the leisurely travel to Venice, where she attended the celebration following the dedication of the new Campanile. Like an interesting story reads the graphic description given by Mrs. Beach of that event, as also of the picturesque Venetian life which has made so strong an appeal to the vivid imagination of the gifted woman.

Although many requests from clubs and like organizations all over the country have been made for Mrs. Beach's services, still there is nothing settled as yet regarding her return, although that event may not be long delayed now.

## Von Stein Academy of Music.

The 256th students' concert of the Von Stein Academy of Music, Los Angeles, Cal., took place on May 14, having been postponed from April 30 in order to give place to the Titanic benefit concert.



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For Particulars apply to SATURDAY EXTRA DEPARTMENT.

RICHARD WAGNER was born in Leipzig, ninety-nine years ago today, May 22.

We should like to get a glimpse of the figures earned by American composers during the season of 1911-1912.

"No tribute more beautiful to the heroic band on the Titanic, who went down with the ship, has appeared in print than that in a recent issue of The Musical Courier."—Town and Country.

CARUSO, now in Paris, it is reported, has signed a new contract with the Metropolitan Opera Company for four years, with larger fees as his reward. That's right; up with the salaries.

BACH'S B minor mass will be one of the compositions sung at the coming Bach festival in Bethlehem, Pa., May 31 and June 1. A number of New York musicians have arranged to attend the festival.

A CABLEGRAM to the New York Times, Sunday of this week, tells of Arthur Nikisch's return to London, and follows with an interview with the famous conductor in which he stated that the love of music in America delighted him.

MADAME NORDICA, whose name appeared on the passenger list of a North German Lloyd steamer which sailed from this port Tuesday of last week, did not sail as was published. The prima donna departed on another steamer, Saturday, May 18.

It is reported that Felix Berber will retire as head of the violin department of the Geneva (Switzerland) Conservatory, and that it has been decided to place in charge Hugo Heermann, formerly concertmaster of the Cincinnati Symphony Orchestra.

BONCI, the great bel canto tenor, sailed last Saturday for his home in Italy. The singer will rest during a part of the summer and incidentally he will study a number of new songs by American composers for his third American tour next season. Bonci's singing in English has added largely to his popularity.

In the ups and downs of musical intelligence of the week is a report that the New York Arion has been overwhelmed with applications from German conductors who want to succeed Julius Lorenz as the musical director of the New York Arion Society. Most of the applicants live in Germany and have never seen America.

In Halle, Germany, several works by Beethoven were "discovered" recently. The compositions attributed to his source include a quartet for trumpets, and a Good Friday cantata. These are supposed to have been written about fifteen years before the composer died. Beethoven passed away in Vienna, March 26, 1827.

HERE is another chance for young writers with wit and facile pens. The directors of the De Koven Opera Company have offered the sum of \$1,000 for the best libretto for a light opera like "Robin Hood," and from what has been rumored on the New York Rialto, the author of the text will have some share in the royalties.

It is rumored that Mr. Hammerstein has requested a modification of his contract with the Metropolitan Opera Company, under which he cannot enter the operatic field in New York, Philadelphia, Chicago and Boston for the next eight years. He is said to have asked for the opportunity to give opera in Philadelphia, but Mr. Stotesbury must be specially consulted on that matter, anyway, in view of certain past transactions that give him a particu-

lar control of that situation. It has always seemed to us that Mr. Hammerstein's London Opera Company could eventually sing in America, irrespective of any London opera vicissitudes, one way or the other.

MANY musicians bought tickets for the entertainment which the Musicians' Club gave at the New Amsterdam Theater on Friday afternoon of last week. It is a real sign of progress when musicians pay for their concert "billets," and do it cheerfully as was done in this case. The concert was for the benefit of the Musicians' Club, and cleared \$1,000.

JOHN PHILIP SOUSA has been appointed a member of the Titanic Musicians' Memorial Committee, which has planned to give a concert in New York, Sunday evening, June 2, for the benefit of the families of the musicians who went to their death so heroically on the ill fated White Star liner on April 14. The remains of Wallace Hartley, leader of the Titanic band, were buried near London last week.

PRESIDENT TAFT, in a message to the public schools, recently voiced the need of a real national anthem. This has stimulated would-be aspirants to renewed efforts, but in spite of the fact that our Chief Executive and many American citizens recognize the faults in "The Star Spangled Banner," it is useless to endeavor to secure a substitute, for this has been adopted by the American people. Apropos of this fact, let those interested read on another page of this issue our editorial entitled "\$200 Reward."

THE name Ysaye stands, in the realm of violin art, in precisely the same manner as the names of other great and illustrious personages who have won immortal honors. There is no name among violinists that commands greater respect than that of Ysaye. For many years he has been a prominent figure in the world of music, and it is therefore quite unnecessary to launch forth into encomiums or to indulge in biographical sketches. Ysaye's return to America, after so long an absence, has awakened sacred memories and induced widespread interest. Like Arthur Nikisch, who revisited the land of previous successes only to find himself even more beloved, respected and honored, so it will be with Ysaye. He is one of the foremost exponents of violin playing in the world. He is a master musician who presents his art in its fullest and ripest glory. What more can be said?

EVERY effort is being made in Paris (in connection with the Italian season at the Grand Opera House, which began on May 9 with Boito's "Mefistofele," under the direction of Serafini, of La Scala, Milan) to push ahead the destinies of "The Girl of the Golden West," for its effect upon London and other European centers. In Italy the opera houses saved themselves this season by the production of Mascagni's "Isabeau," which was given eighteen times at La Scala to crowded houses, nineteen times at Venice, and hundreds of times throughout the Peninsula, there being 300 to 400 productions on record already. It is not a monopoly publication and it is not yet announced for Paris, although negotiations are pending. Hence the push on the "Girl of the Golden West," notwithstanding that "Isabeau" has already been accepted by several German opera houses and is going to America to be performed by the Dippel Company, which is also anti-monopoly. The campaign of this paper has therefore made these matters clear and visible to the musical fraternity and to the musical world generally; we see exactly how the lines are drawn, and this would not have been the case but for the campaign of this paper.



# The Paris Grand Season.

BY THE EDITOR.

PARIS, May 6, 1912.

That part of the "Grande Saison de Paris," coming under the head of classical music, ended last night with the ninth symphony, and it is worthy of record to give a short resume of the whole set of grand seasons. This Paris event has been annual since 1905 and emanated from Gabriel Astruc, the chief of the institution known as the Société Musicale. Herewith I give the statistical information of the performances, from the beginning until, and inclusive of, this year's. I shall give this in French as it will be understood anyway. The works and the names mentioned are familiar to the readers of this paper.

## L'ŒUVRE DE LA SOCIÉTÉ MUSICALE

1905-1912.

Depuis l'année 1905, où fut fondée la Société Musicale, M. Gabriel Astruc a organisé à Paris près d'un millier de représentations théâtrales et de concerts. Rappelons seulement les plus importants:

Théâtre Sarah Bernhardt. Mai 1905: Première Saison Italienne, avec M. Sonzogno (12 représentations).

Nouveau-Théâtre. Mai 1905: Festival Beethoven (4 concerts); Mars 1906: Festival Mozart (3 concerts); Avril 1906: Trois représentations du Clown.

Théâtre du Châtelet. Janvier 1906: Le Festival Anglais de la London Symphony Orchestra; Mai 1906: Festival Beethoven-Berlioz (6 concerts); Mai 1907: Salomé de Richard Strauss (7 représentations); Avril 1908: Concerts de l'Orchestre de la Philharmonie de Berlin; Mai et Juin 1909: Saison Russe (Opéra et Ballet) (20 représentations); Mai et Juin 1910: Saison d'Opéra Italien du Métropolitain Opéra de New-York (18 représentations); Mai 1911: Festival Beethoven (5 concerts); Mai et Juin 1911: Le Martyre de Saint-Sébastien de Gabriele d'Annunzio et Claude Debussy (10 représentations); Juin 1911: Saison de Ballets Russes (8 représentations); Juin 1911: Représentations d'opérette anglaise The Quaker Girl (10 représentations).

Théâtre de l'Opéra. Mai 1906: Festival Beethoven-Berlioz; Mai 1907: Concerts Historiques Russes; Décembre 1911: Trois Galas de Ballets Russes.

Les principaux artistes qui ont pris part à ces manifestations sont:

Comme chanteurs: Amato, Anselmi, Baldelli, Bassi, Burrian, Caruso, Chaliapine, Delmas, Feinhals, de Lucia, Masini, Noté Renaud, Edouard de Reszké, Rousselière, Sammarco, Scotti, Slezak, Smirnoff, Muratore, Van Dyck, etc.

Mesdames: Marie Brema, Breval, Cavalieri, Destinn, Farrar, Fremstad, Mary Garden, Adèle Isaac, Lilli Lehmann, Litvinne, Lipkowska, Melba, Paccini, Tetrassini, etc.

Danse: Aida Boni, Fokine, Nijinski, Karsavina, Pavlova, Zambelli, etc.

Comme instrumentistes: Busoni, Kubelik, Kreisler, Paderewski, Planté, Eug. Ysaie, etc.

Les chefs d'orchestre: Cléofonte Campanini, Edouard Colonne, Camille Chevillard, André Messager, Arthur Nikisch, Gabriel Pierné, Richard Strauss, Arturo Toscanini, Félix Weingartner, Reynaldo Hahn, etc.

L'orchestre Lamoureux, l'orchestre Colonne, l'orchestre de la Société des Concerts, l'orchestre de la Philharmonie de Berlin.

This year's grand season had the following plan as its basis, which was followed out with the exception of a Titanic memorial introduction, consisting of the funeral march of the "Eroica" and the "Nearer My God To Thee" choral by the Leeds chorus, the two numbers preceding the Berlioz "Requiem." An audience of 7,000 people was present and the solemnity of the proceedings, followed by the austere and depressing requiem, might have brought the intensity of feeling near to the point of hysteria had it not been for an interruption from

some discontented auditors, who wanted the doors closed during the respective numbers, and who yelled and clamored for support. Weingartner could not proceed until finally, the interruption of late comers was overcome. It was an impressive occasion nevertheless, and, in fact, it was accented by this very protest.

## SEASON 1912.

Palais du Trocadéro  
Les 26, 28, 30 Avril 1912

Théâtre du Châtelet  
Les 3 et 5 Mai 1912

## CINQ GRANDS FESTIVALS DE MUSIQUE CLASSIQUE

Sous la Direction de  
M. FELIX WEINGARTNER

Avec le concours de Mlle. Yvonne Gall, Mme. Croiza, Miss Edith Evans, Mme. Ada Crossley, MM. Léon Laffitte, Hector Dufranne, Louis Frélich, William Green, Robert Radford, Ernest Schelling, H. A. Fricker

Orchestre et Chœurs des Concerts Colonne. Chœurs de la Ville de Leeds.



GABRIEL ASTRUC.

Ensemble: 400 Exécuteurs.

PALAIS DU TROCADÉRO.

- 1st Festival, Friday, April 26.  
Requiem ..... Berlioz  
2d Festival, Sunday, April 28.  
Le Messie ..... Handel  
3d Festival, Tuesday, April 30.  
Messe en Ré ..... Beethoven

THÉÂTRE DU CHÂTELET.

- 4th Festival, Friday, May 3.  
Ouverture, Egmont, piano concerto, E flat. Beethoven  
Symphonie, d'Eina (first performance) .... Beethoven  
Fifth symphony ..... Beethoven  
5th Festival, Sunday, May 5.  
Ouverture, Lenore, No. 3, Chant Elégiaque. Beethoven  
Ninth symphony ..... Beethoven

The subsequent representations, taking place at the Theatre du Chatelet, are: May 4 to May 10, six productions of Emil Verhaeren's "Hélène de Sparte," music by Deodat de Séverac. From June 10 to June 12, Oscar Wilde's "Salome," music (manuscript) by Glazounow.

## General Review.

A critical consideration of the performances of the classical event may be a grateful matter with more willing and younger recorders than I am. Time must come when the detail and analysis must

be suspended for a more liberal and universal outlook and overlook of affairs, such as these and many others.

There is no permanent orchestra here, and as my views on orchestral performances gotten up on such a basis have been uttered no less than four times and probably forty thousand times, why tire our readers by going over the old melange again? Weingartner did what any thorough conductor does under such conditions; he secured as many rehearsals as he could and did the best he could. As New York has no permanent orchestra, why should Paris have any? It is a luxury unworthy of the truly great communities; it is asking too much. Suppose we drop the ideal desire anyway and accept the situation? In fact we cannot help ourselves anyway. The best equipped combination of artist orchestral players cannot do what should be done with Beethoven or Berlioz unless they are a permanent unified establishment under the control of a permanent conductor who handles them psychologically. When this is not so, it is nothing; actually nothing or, as Semmy Karpeles would sometimes say, nix. No rehearsals, no music. No ensemble, no music, because that is what music is. No ensemble is possible without many rehearsals. Who is going to waste time—a great ingredient—space, energy and effort to criticise the uncriticisable and inscrutable? Why should Paris and New York be without permanent orchestras—the inscrutable?

Weingartner is a conductor of such apparent power and gifts, that when he is out of his element he discloses the fact. I have no means of knowing whether he ever conducted "The Messiah," but I would not hesitate to say, and I say it, that he never before conducted it. The tempi were given to him by the thoroughly trained oratorio singers from England. When he began too slow, they hurried, and when he started a rapid pace, they reduced the step. The effect was lurid and only helped to show with emphasis that Paris did not know oratorio. It never expected a Messiah and will not look for one after this performance. During the "Hallelujah" chorus the audience kept its seats serenely and with cosmopolitan insouciance.

Frank Patterson, our Paris correspondent, hands me his view of the concert of May 3—see program elsewhere:

The program of the Weingartner-Beethoven Festival of last Friday evening included the "Egmont" overture, the "Jena" symphony, the concerto in E flat and the fifth symphony. The soloist of the evening was Ernest Schelling.

It is almost as unnecessary to praise Weingartner and Schelling as it is to praise Beethoven. It is difficult to say anything about any of the three that has not already been said, and no doubt better said, many times already. But I may be excused at least for simply stating how much pleasure I got out of the wonderful clarity produced both by Weingartner and Schelling in the works, already so perfectly clear, of the only Beethoven, who was, indeed, "the only Beethoven" even when he wrote his charming little "Jena" symphony.

It must be a difficult thing even for such a man as Weingartner, even with such players as those found in the Paris orchestras, to get just the effects he wants with a body of men who are strangers to him, of another nationality and speaking a language not his own. It is a far different proposition from that in America, where many of our orchestra players are either Germans or of German descent, or have studied in Germany. Here, apart from the language, every sentiment and feeling are as far removed as may be from those prevailing in Germany. The interpretations one hears here of works by the German composers

are in every way different from those one is accustomed to in Germany. And nothing could better evidence Weingartner's mastery as a conductor than his perfect accomplishment of his intentions at this concert.

In the concerto he was most ably seconded by Schelling whose perfect technic and withal simplicity and dignity, and complete lack of any display or affectation, so detrimental to any proper rendition of Beethoven, evidently won popular approval and added to the success due to his brilliant interpretation, the clarity and brightness of his tone, and the force of his climaxes.

### The Leading Figure.

After all, none of these important musical productions would be heard here but for the intelligence, enthusiasm, artistic feeling and taste and the energy of one man, Gabriel Astruc, who, with indomitable persistence and unexampled heroism in assuming responsibility and facing risks of tremendous importance to his future and personal standing, projects these "seasons" and carries them through, notwithstanding obstacles only known to those who are near the centripetal axis. I do not know of any one in our country who does things in music comparable to these annual seasons which Astruc promotes and perfects to conclusions that carry such a momentum as to be followed by others, as we observe, in each instance above. The record above related tells the tale. The foreign element brought before the Parisians in such large proportions by Astruc puts the whole musical community under obligations to him, yet, apparently, the man is not looking for any reward. It appears a labor of love and we can rest assured that if that were not so, he could not accomplish these seasons. That is the basic ferment that produces the living effect.

### Several Programs.

Wladimir Cernikoff, the pianist, assisted by the baritone Armando Lecomte, well known in our country, had the following program as an offering at Salle Gaveau on May 12:

Bénédiction de Dieu dans la Solitude.....F. Liszt  
Légende: Saint-François d'Assise .....F. Liszt  
Funérailles .....F. Liszt  
Caro mio ben .....Giordano  
Intorno all idol mio .....Cesti  
Vittoria, Vittoria .....Carissimi  
Armando Lecomte.  
Sicilienne .....Bach  
Sentier couvert (arrang. par Cernikoff).....Ficcio  
Gavotte (arrang. par Cernikoff).....Chanoine Raick  
Sonate, si bémol majeur .....Mozart  
Vieilles Danses et Chansons Hollandaises  
Julius Röntgen  
Ballo in maschera (aria) .....Verdi  
Armando Lecomte.  
Fantaisie, op. 15 (Le Voyageur).....Schubert

Cernikoff made a program out of the typical order, as we see, and presented the novelties, as they proved to many, in a novel manner. He has the touch endowment allied to immense power, securing a great tone volume without sacrificing tone. In Mozart and Bach and in the Schubert fantasia there were new ideas, or rather old ideas in new garbs, new dynamics. In short, Cernikoff thinks and that makes for fresh thought.

The other program was performed eloquently at Salle Erard on Thursday night, May 2, and read as follows:

Fantaisie en ut mineur .....Mozart  
Mélodie .....Gluck-Sgambati  
Rondo ut majeur, op. 51 .....Beethoven  
Six Variations, op. 76 .....Beethoven  
Variations et Fugue sur un Thème de  
Haendel, op. 24 (redemandé).....Brahms  
Cinq Etudes .....Chopin  
Op. 10, fa majeur, fa mineur, mi majeur, ut mineur.  
Op. 25, la mineur.  
Ballade sol mineur .....Chopin  
Chant Polonais .....Chopin  
Polonaise la bémol majeur .....Chopin

Paul Goldschmidt was the pianist; no, the pianist and the musician in one. Every one who heard the

Brahms number knew that a serious artist was performing serious music. I relinquish criticism in these instances also. One of these days, when the conditions permit of distinct treatment, and I hear less music in longer time, I may say more about the piano recital.

### Music Sane.

There are about twenty concerts—classical affairs—here every day in the week, including Saturday. These do not include operas or operettes or conservatory proceedings or private musicales of which no less than 100 take place daily. Down in the East and North Sides, Boulevard Voltaire, Boulevard Magenta, Avenue de la République—enormous roads, full of students, teachers, amateurs—sections of Paris our friends transatlantic never see or merely glance into—there are recitals, concerts, performances of Bach, Beethoven, Mozart, Brahms, Schubert, Schumann and the French composers, endless; over in the Latin Quarter similarly endless. The culture of the German classics here must be a revelation to those who are accustomed to hear the charge of chauvinism brought against these people, who are entirely oblivious of it. Sometimes the nationality of a composer is not considered or pondered over among these people; they play the works and seek for no reason or derivation or nationality, but play them because of their intrinsic worth. The truth is that the French have the individuality of real people, differing from a construction of a series of layers of nationalities; an amalgam of related elements, branches of one root. Hence we see any culture, any accepted cultural movement, in the form of a national wave. The Bach and the Beethoven waves were stimulated by the Saint-Saëns studies and adaptations, but the people had already been prepared to receive the legitimate phases of music in those and long preceding periods.

The conservatory, with its many branches in the large French cities, educates, annually, a large body of young people who, on leaving it, are thoroughly grounded in the theory and knowledge of the technic of the highest phases of the highest forms of music and all the intermediary forms. This national musical education prevents dogmatism, with its concealed elusiveness, from influencing the musical mind, and the remarkable phenomena are witnessed here of dozens of programs performed each week, in which not one French composition appears; programs constructed entirely of German or Austro-German or Hungarian or Russian or Netherland or Flemish composers. And yet these phenomena are not accented; no one points to them, and to point to them might easily lead to the charge of provincialism, and with truth, an evidence of which exists in the very fact of any present allusions. We should all be so elevated that we would not require even such statements or explanations as are here being made. Of all nations the French prove that accent serves the artist best when it is concealed most artfully, and their accenting of the great classical composers is concealed under the guise of an appropriation; they take them and make them part of themselves and, unconsciously, ignore the question of nationality. And still some people charge the French with chauvinism in music. Probably such people do not know anything about French music; if they did, the charge would, automatically, drop. No Frenchman ever said anything like unto this. In speaking of Zarathustra, Nietzsche wrote: "My concept here became the highest deed; compared with it, everything that other men have done seems poor and limited." Next to this, the egoism of Richard Wagner goes down to zero, and there is no record of any Frenchman who so far underrated the human intellect as to make such a statement about himself. The French mind absorbs without demonstration, as naturally and complacently, and as indifferently, as

the lake absorbs the brook and the rill—not hardly a ripple, simply as a matter of course, not even so understood; it is not necessary to understand that one is born; one is here; that will do.

BLUMENBERG.

### MUSICIANS SHOULD BLOW.

QUITE apropos is Maud Powell's quoted astonishment at the seeming aversion of young American musicians to learning reed and brass instruments. "Somewhere, possibly, in this country," Miss Powell is reported as saying, "there is a native-born oboe player, but I have never met him." She points out that the demand for reed and brass players is far more urgent than for string performers, and that the salaries for the blowers range from \$35 to \$75 per week, with certainty of employment nearly all the year round. That is very true, but Miss Powell overlooks the motive which prompts most of the violin and cello players to take up their branch of the musical profession. Very few of them, after several years of study, fail to become imbued with the idea that they have a future as soloists, and concert life seems to offer such large financial return that the golden will o' the wisp is pursued until the misguided ones realize their inability to reach it. Nine-tenths of the violin and cello players in the orchestras of the universe are disappointed soloists, and the rest, while disappointed also, have not given up nourishing a secret idea that they play better than the artists they have to accompany, and some day will be able to convince the world of their superiority.

It is every man's privilege to be ambitious, and perhaps that really is why some orchestras play better than others. Ysaye, Hekking, Thomson, Halir, Popper, Becker, Schroeder, Thibaud, Joachim, and many other world famous virtuosi are associated with orchestral experience. A parent wise enough to see the limitations of a son's talent after two years' practise on the violin, should be firm enough to insist on the studying of some other instrument if it is desired to make a professional musician of the lad. And that is another story. (As was remarked long before Kipling ever used the expression.) The professional playing of reed and brass instruments seldom appears to be a matter of personal selection on the part of the devotee. Usually his perspicacious father has chosen for him, and in every orchestra are examples where the trumpet, horn, trombone, tuba, clarinet, flute, or oboe have been the family instrument of their manipulators for as many generations as they can remember.

One advantageous circumstance about reeds and brasses is that the players must perform well on them or they cannot be connected long with a first class orchestra. Many a string representative, guilty of frequent slips and slurs, manages to hide them because he never has to play alone. The poor trumpeter, clarinetist, and oboist is unable to disown his mistakes by a show of bravado and a reproachful look at some one else, for ever and anon there looms up the solo while the strings are silent and the conductor's ear is not filled with the sound of music in the mass.

A CORRESPONDENT takes the wind out of our sails by writing: "Now that Congress has passed the Bulkley bill providing for the coinage of three cent and half cent pieces, you should bid the American composer face life with renewed hope."

DURING the Yale Peruvian expedition last year, in a deep valley near Cuzco, the party discovered human bones that constitute the first genuine remains of glacial man. A ribbon was found tied about the ankle. Probably an opera tenor.



# TO THE MUSICAL PROFESSION

The appeal of the president of the New York State Music Teachers' Association has been sent to us with the modest request that we call attention to the essential points. We have carefully read the document and have come to the conclusion that every word of it is essential. We therefore publish the appeal in full:

NEW YORK, May 8, 1912.

MY DEAR COLLEAGUES—As you may see from the preliminary announcement, the forthcoming convention besides offering many notable musical and educational attractions, will be made an occasion for bringing about important reforms—to introduce an era of advancement in music teaching, and to gain a better standing of the musical profession.

Instead of waiting for these results to be brought about by external compulsion, as through legislative examinations, or through the moral force of publicity, we teachers, it is hoped, will endeavor to do what is best and most progressive of our own accord, letting the compelling force come from within our own ranks. We feel that there rests in our hands the chief power and responsibility of advancing musical culture and appreciation in this country, therefore our better conscience must lead us to unite and concentrate our efforts to this end.

In the beginning we should at least agree upon some "Minimum Standard" of essentials and efficiency and, having this established, every "Teacher of Music" should be able to show that he or she is competent, at least to that extent!

Then, from time to time, as our average of knowledge and attainments increases, we may come together and raise our standard higher and still higher.

It is generally admitted that we all can learn from each other—that is why we have our conventions, and that is also the reason for now organizing local auxiliary branches of the State Association in all the counties, so that the teachers of the vicinity may meet as often as possible to discuss subjects of interest and of mutual importance. Send for the recently issued annual report, containing valuable essays, lectures and discussions.

Much can be achieved for each one's betterment, by allowing a spirit of good-fellowship to prevail.

Therefore, toward mutual help, protection and advancement, every well-meaning music-teacher in this state should, as soon as possible, become a member of the music teachers' association.

The annual dues are but \$2, and entitle the active member to unrestricted attendance, during the convention, to all the lectures, round table discussions, recitals, concerts, receptions and business meeting; also to receive the annual report of the Convention, containing valuable lectures and discussions—furthermore to an enrollment in the twice-yearly published and widely circulated list of members, giving addresses and specialties of teaching.

Other advantages are offered to members in social, educational and financial directions, and more yet will be added after the next convention.

Present members who remain in good standing, will be exempt from the subsequent obligatory examinations—according to the proposed "Minimum Standard," though it will be left optional to take such an examination "for one's own satisfaction."

This will probably be an opportunity for establishing an authoritative record of knowledge and ability, which many of the younger teachers of good training will be glad to take advantage of.

Cordially yours,

GUSTAV L. BECKER,  
President N. Y. S. M. T. A.  
Steinway Hall, New York City.

N. B.—Application blanks for membership may be obtained at the principal music stores or by writing to the Sec'y-Treas., Miss E. PEARL VAN VOORHIS, Fishkill-on-Hudson, N. Y.

Now, we are not prone to pessimism, but if experience has taught us anything, it is that music teachers, as a body, are very much inclined to neglect these convocations and to trust to luck or some other fatuitous circumstance to better their conditions. They will not take the trouble to meet their fellow teachers and exchange ideas. Thousands of them will exclaim: "Oh, certainly; by all means; let us have a standard for music teachers. There are too many incompetent teachers in the profession." Yet, when the day of the convention arrives they neglect it. They are too busy, too indifferent, too lazy—shall we say, too ignorant to know

how much they themselves are in need of a little fresh air? The trouble that politicians have in getting the voters to the polls is small compared with the difficulty of inducing music teachers to attend a convention for the purpose of improving themselves and their conditions.

Where would the orchestral musicians be today if they had waited for the results of "external compulsion, legislative examinations, and the moral force of publicity"?

If theater violinists, brass and reed players, drummers can form a union that extends from the Atlantic to the Pacific, fix a standard of efficiency and a scale of prices, why cannot music teachers do the same?

"Oh, but we are different," exclaim some of the teachers who read our remarks.

Of course you are different; that is what we are complaining of. If you know you are different, why do you remain so?

It is not for us to propose a scheme or outline a plan. We have done all that we should when we point out what music teachers need. It is for the music teachers themselves to get together and work out their own salvation. It will take them a long time to subdue the mighty host of musical ignorance with their present methods of guerrilla warfare. They need not look for a decisive victory until they are organized into a disciplined army.

Do not let our readers imagine that we are merely journalists writing to fill up a certain amount of space. We have been through the mill and know the joys and drudgery, rewards and disappointments of music teachers. And it is because of our very clear understanding of the disadvantages under which music teachers labor that we write as we do, without fear of contradiction and caring not at all if we give a little offense now and then provided that the profession of the music teacher is to benefit in the end.

We have attended a number of conventions, here and in other lands, and always with profit to ourselves and with the consciousness that we had helped to make the convention a success. We have never yet come away from a convention of teachers without feeling how ignorant we were on a number of subjects, some of which were entirely new to us. Of course, there were others present who may have learned something from us. The point we wish to emphasize is, however, that the most wholesome lessons any man can learn are, that there are many subjects of which he is ignorant, and that there are other men in the world who are quite as clever as himself. If a teacher goes home from a convention with a sense of his deficient knowledge and of the abilities of some of his rival teachers he is a better man for the experience. First and foremost and above all things else, therefore, the music teachers must go to the conventions. Common sense demands it.

By all means have a standard, and let the minimum be high. If all the music teachers in the State met in a monster convention the eyes of the entire State would be upon that gathering. And if the State came to know that there was such a body as the New York State Music Teachers' Association, which had a fixed standard by which all the teachers were measured, it would not be long before parents and students demanded the N. Y. S. M. T. A. credentials of a teacher before trusting their own and their children's welfare to him and paying for his services. By a united effort the music teachers of this State could bring about this happy condition of affairs in a very few years. Yet, in spite of all we say, there are hundreds of teachers who will read this appeal of Gustav L. Becker, throw it on one side, and straightway forget all about it.

It is the way musicians have, and it is not always the result of genius, by any manner of means.

It often seems to us as if a modicum of the fatal allurements of the sirens had fastened itself on the spirit of music, making silly all who studied the ravishing art. We cannot otherwise account for the stupidity of otherwise intelligent men in being so blind to their own welfare. Month after month, year after year, we hear the same old tale, that a splendid musician with the best of American and European training is playing the reed organ in some village church to eke out a scanty income as a country teacher, and a shallow charlatan is head of a city conservatory and the recipient of absurdly large fees as a teacher of wealthy society amateurs.

Naturally, we do not insinuate that all the big city teachers are incompetent, and all the struggling country teachers are neglected geniuses. But we do say, and say it most emphatically, that the music teachers have as yet taken no steps to prevent the artist of the first rank from being thrust aside by any musical jackass who has a little business ability and understands the art of advertising himself. All honor to the jackass! May he flourish as a green bay tree and rejoice in the discomfiture of those meek and mild and modest music masters who fold their hands, stand on their dignity, and retire into the recesses of their sanctum and sigh. "It is disgraceful that a charlatan should get the cream of everything and I be left in poverty with only the consolation of reading my diplomas and parchments." It certainly is disgraceful and ought to be ended at once by the united efforts of the music teachers in convention.

We have no objection to concerts, entertainments and the reading of instructive papers at these musical conventions. They are all very well in their way. The important matters, however, are those of which we have written. To the teachers who reply to us that the organization of which we speak is impossible, we reply that the theater musicians have formed a union that fixes a standard and regulates the prices. If music teachers say that they are less intelligent than theater musicians our answer is that we are glad we are no longer music teachers.

We know perfectly well that in none of the theater orchestras is there a third rate fiddler drawing ten times the salary of the Paris Conservatory violinist beside him. But there are quite ordinary, poorly trained musicians in New York City who make from one to several hundred dollars a week; and there are excellent musicians in some of our smaller towns who have a struggle to earn a thousand dollars a year.

Are we to believe that these conditions will remain unaltered?

If a teacher has not enough pride in his profession to try to improve it, perhaps he will be inclined to exert himself when we point out to him that he will be a gainer financially by joining the music teachers' association—that is, of course, provided he is not that society musical jackass whose praises we so recently sang. Such a person ought to keep as far away from conventions as he can.

We are not criticising that worthy section of our nation, euphoniously called society. We are concerned alone with the man who by hook or crook worms his way into the social world and then uses his social influence to cover up his musical shortcomings. The great mass of the nation, however, are ordinary every day persons like the rest of us, with moderate means, with a family to provide for and educate, and anxious to get the best education for their children that their incomes will permit. It is to the interest of music teachers to gain the confidence of this class, rather than to make a repu-

tation among that smaller class known as society. And the quickest and easiest way of becoming respected and patronized by the larger class is to form a great union of music teachers and to publish the fact that this great union of music teachers has a fixed standard which parents and students cannot afford to ignore when seeking musical instruction.

But even if among all the musicians of the State there is no one with an organizing head capable of finding a workable system of establishing a musical standard and regulating teachers' fees, surely there must be some way of selecting and rejecting music so that the latest ragtime vulgarity of the most energetic publishers is prevented from crowding out the better compositions which alone are able to improve the musical taste of the pupil.

If the convention did nothing else than to find some means of fixing a standard for the music to be used by teachers it would be a blessing to the nation in general and to music teachers in particular. For the greatest boon that can fall to the lot of the music teacher is to live among people whose musical tastes are steadily improving. The teacher who trusts to the influence of an occasional concert to raise the standard of musical taste in the parent, and who meanwhile gives the child all or any of the detestable abominations of the so-called popular publisher, is a fool.

That is all we have to say on this subject. If the cap fits some one of our readers let him wear it. We are only too glad to hurt his feelings. Let him mend his ways and give his pupils better music. And let the music teachers' association set about the task of fixing a standard for the music to be taught by teachers.

Very little improvement is to be hoped for, however, unless the teachers band together.

In union is strength.

CABLEGRAMS from London to the New York daily papers report that the young singer, Felice Lyne, "discovered" by Oscar Hammerstein and now singing at the London Opera House, struck (that is the word) Mr. Hammerstein with the score of "Rigoletto." Miss Lyne (an American by the way) seems to have lived long enough in London to become influenced by the methods of the women suffrage leaders over there who smashed windows and did a few other mild things to show their contempt for mere man. The cablegrams may be merely a timely ruse of the press agent; anything mannish that women do in these days attracts notice, and a prima donna, of all women, requires publicity. The cause of the encounter between impresario and soprano is a disagreement about terms in the contract; at least, that is what has been published. Miss Lyne is a Kansas City girl.

Now that spring is really here, we may look for the usual crop of picturesque musical stories. One of the first to reach the telegraph wires comes by way of Spokane, Wash., where several animal psychologists have discovered that music of the gentler, tender kind increases milk supply in cows. Several noted veterinary surgeons out in the Northwest have declared that the theory is not "at all absurd." Nothing is absurd to the scientific mind; in the meanwhile, let dairymen experiment. Perhaps farm orchestras will be the next thing to receive encouragement, but to repeat the warning of the new school of scientists in the West, and that is that brass bands won't do it; it must be music by strings or the woodwinds, and it must be played pianissimo, or the cows will just give the ordinary number of quarts, and that does not include water.

ACCORDING to a cablegram to the New York Times, Puccini is going to Spain to find local color for an opera comique upon which he is engaged.

## MINNEAPOLIS APOLLOS.

Minneapolis, through the recent tours of its symphony orchestra, has attracted the attention of musicians of the Atlantic coast and far beyond that region. There are other musical organizations in Minneapolis that are not behind the prominent ones existing in cities where musical culture was known before it became a topic of daily conversation in the splendid Northwestern metropolis. Among the musical clubs upon which Minneapolis prides itself is the Apollo Club, which was organized in 1895 and which has enjoyed a prosperous reign throughout the seventeen years of its career. A neat prospectus of the club has recently been issued by the secretary, Gorge B. Eustis, which gives the history of the Minneapolis Apollos with the names of all the officers and artists who have appeared at the concerts. The first officers of the club were: President, Colonel C. McCreeve; vice president, C. E. Sanford; secretary, W. H. Eichman; treasurer, George B. Eustis; librarian, C. A. Marshall. Board of directors, L. F. Cole, George W. Giessler, I. D. Cooper, C. E. Hasey, C. B. Eustis, F. H. Forbes. Membership committee, Emil Oberhoffer, G. W. Buckingham, A. W. Randall, W. S. Marshall, W. H. Eichman. Music committee, George W. Buckingham, W. T. Haines and W. H. Eichman.

The club was organized in the rooms of the Northwestern University. Mr. Oberhoffer offered his services the first year as musical director and accepted no salary for the work. Mr. Eustis, the present secretary, was, as the records show, the first treasurer of the club. The other officers for this, the seventeenth season, are: President, E. J. Carpenter; vice president, G. I. Langworthy; treasurer, I. D. Cooper; librarian, W. C. Kuhne. The assisting artists for this season were: Florence Hinkle, soprano; Oscar Seagle, baritone; and Mabel Sharp Herdieu, soprano. Madame Gadske made her first appearance in Minneapolis under the auspices of the Apollo Club in the season of 1898-1899. Other eminent soloists presented by the club include: Madame Schumann-Heink, Leopold Godowsky, Evan Williams, Carl Halir, Max Heinrich, Leo Stern, Ben Davies, Maud Powell, Giuseppe Campanari, Harold Bauer, Andreas Dippel, Zelig de Lussan, Janet Spencer, Madame Rider-Kelsey, Ossip Gabrilowitsch, May Muckle, Karl Klein, Lilla Ormond, Tilly Koenen, Claude Cunningham, Lillian Blauvelt, Camille Seygard, and Olive Fremstad, for a special concert.

WE hear that a Berlin (Germany) judge has rendered a verdict in favor of foolish women who refuse to take off their hats in theaters; if this report should be true, we may expect to find that the descendants of Mother Eve will wear headgear at the opera as well. Women should be compelled to remove their hats at concerts as well as at the opera and theaters; women of refinement now comply with this well bred custom.

REV. NOEL BONAVIA-HUNT, curate of St. Matthew's Church, Willesden (a suburb of London), has made a musical setting for Psalm 137, "By the waters of Babylon we sat," and he claims that he obtained his tonal inspiration "from hearing babies cry at baptismal services." That surely is an example of making the best of things.

"DOLLARS seem to interest reviewers almost as much as music in their retrospect of an opera season."—Literary Digest. Just imagine Liszt, Schumann, Berlioz and Wagner, in their critical writings, haranguing about the fees paid to artists and the amount of money made or lost by opera houses!

"It is well to remember," says an outdoor enthusiast of Catskill, N. Y., "that a rattlesnake never will molest a person who is singing a soft, crooning

tune." The moral, then, is to avoid fortissimo and agitated vocalism when in the vicinity of the rattler. Personally, however, we refuse to believe that a run, quickly and accurately performed, is not the safest method of procedure.

## TWO HUNDRED DOLLARS REWARD.

Our eye recently fell upon the following announcement:

A reward of \$100 will be paid to any person who will find or produce a copy of "To Anacreon In Heaven" of an earlier date than 1770. Also a reward of another \$100 will be paid to any person who will find or produce the veritable original music of this song.

Inasmuch as this pertains directly to our national anthem, "The Star Spangled Banner," we became interested and communicated with the man offering the reward, John Henry Blake, 503 Fifth avenue, New York. Like the vast majority of Americans we have been under the impression that John Stafford Smith was the composer of this tune, but Blake, in a work entitled "History of the American National Anthem," published privately, but which can be found in the libraries of Washington, Columbia University, New York, Boston Public Library and the New York Public Library, sets forth his proofs against the English claim of Smith as the composer.

We have examined this book, published in 1912, and also the report published in 1909, on the same subject, by Oscar Sonneck, of the Library of Congress, and for the benefit of those who are interested, herewith present the facts as the result of these researches.

Both Sonneck and Blake agree that the poem of the "Star Spangled Banner" was written by Francis Scott Key on September 14, 1814, during the defense of Fort McHenry in Baltimore Harbor, and that the tune to which it was to be sung, i. e., "To Anacreon In Heaven," was public property, having been in use for many years, although the record of how it became attached to Key's words is indefinite and not substantiated by proof. This, however, is of minor importance, but it is not improbable that Key was so familiar with the tune that when he wrote the poem he was guided by its rhythm. It is transgressing the bounds of reason to believe that under so great an emotional stress Key would have undertaken to write a poem in so peculiar a meter.

The Sonneck report leaves the whole matter in doubt, and "the now generally accepted authorship of John Stafford Smith" is apparently based not upon fact, but upon an unfounded statement. Blake states that the Smith claim is false and backs up this statement with evidence collected at much cost and labor in various parts of the world.

That the composer's name is veiled in mystery is evident. The famous Chappell article of 1873, which credits Smith as the composer and upon which this belief has been based and investigation consequently smothered for forty years, has been proven incorrect, for the "Fifth Book of Canzonets, Etc.," by Smith, was entered at Stationer's Hall in 1799, whereas Chappell stated that the copyright entry was made between 1770 and 1775, and as Chappell was backed up by Grove's "Dictionary of Music," no one made bold to disagree.

The burden of proof in any matter rests with the claimant, and although Smith has not been disproven as the composer of the tune, it is not been proven that he was; therefore, why should his name be linked to it and his name immortalized without full and convincing proof? Smith used the tune as a glee in his "Fifth Book." He also used other familiar tunes, among them "God Save the King," for such purposes, and, moreover, in 1780, published a book of compositions containing another "Anacreontic" glee, yet during his life he never claimed title to the now famous tune. The English, however, did claim it for him, and it is inter-



esting to both nations that the matter has been brought to an issue.

The earliest known editions of the original song are the "Anne Lee," of date about 1776 (which bears no name of either author or composer, merely stating: "As Sung at the Crown and Anchor Tavern in the Strand, London, with General Admiration") and the "Elizabeth Rhames."

Thousands of copies of this song are to be found, but the name of the composer is mentioned on none, and it seems incredible that, even though his name was known to all about 1789, it has been allowed to go down into oblivion, and that for forty years the American nation has silently accepted an unproved claim.

It is possible that this tune is an old folk song and may be hundreds of years old, as there is a theme very similar to it in an old French opera. The music of this song seemed to have appeared almost simultaneously in Great Britain and America, and no one claimed authorship until Chappell published his "Notes and Queries" in 1873. It is more likely that the original is either Irish or French, but in the event of proof not forthcoming, it seems only just and right that Smith's name be eliminated, for, until the original composer's name be found, this music belongs to Americans just as much as to any others. Although the "Star Spangled Banner" has not been legally adopted it has been adopted by the people, which makes it national, so there is little fear that it will be superseded by "America" in spite of the fact that the American Flag Association sends out circulars advocating its adoption into school rooms on Flag Day. "My Country 'Tis of Thee," with music of the British National air, is hardly fit for use at American patriotic services. "The Star Spangled Banner" is universally recognized as our national anthem, although the composer be unknown. Of course, Key's words are unsuited for a national anthem, as they were written for a particular occasion and are, moreover, difficult to memorize. In fact, very few Americans can recite them. It is, therefore, time that Congress should take such action in the matter as to arrange for the adoption of a suitable verse to accompany this music. We Americans are very diligent about some matters and very negligent concerning others. We have been very lax regarding our national anthem, and need a few more public spirited gentlemen willing to offer \$200 rewards for information on such an important matter.

### MACDOWELL MEMORIAL ASSOCIATION

The work accomplished by Mrs. MacDowell for the Edward MacDowell Memorial Association is bearing fruit not alone in the ever widening sphere of influence created by the MacDowell compositions, but in the high altruistic purpose forming the background of the association itself. Hence the annual report for the year 1911, herewith reprinted in part, will be of interest to many, giving, as it does, further details of this noble work. The plea closing the statement speaks for itself:

Since the Edward MacDowell Memorial Association was incorporated in 1907, with the special object of accepting the generous offer of the home of Mr. and Mrs. MacDowell at Peterborough, N. H., and making it a place for work and companionship of students in all the arts, additional property has been acquired, largely by gift from Mrs. MacDowell, so that the association now owns about 200 acres, including a farm of about 50 acres and extensive woodlands.

In addition to "Hillcrest," which remains as it was in Mr. MacDowell's lifetime, and the "Lower House," which has been fitted up for as many as ten women, a house has been bought and made comfortable for five or six men who were members of the colony during the last summer. This purchase became possible through the generous contribution of the money made from Mrs. MacDowell's lecture-recital tour of 1910-11.

Five studios have so far been built in isolated locations, carefully chosen with a view to quiet and uninterrupted work. Two more studios that have been begun await

completion when the necessary funds are provided, and, through a special gift, money is in hand for an eighth studio.

The out of doors stage, nearly 125 feet square, cut out of the side of a steep, pine covered hill, on which was acted in the summer of 1910 a pageant which did much to bring the association into public notice, was the scene in 1911 of a musical festival of great value and wide influence.

About forty men and women, many of them of wide reputation, have been members of the colony, representing in their work dancing, literature, music, painting and sculpture. These members have formed a society pledged to help forward the interests of the association and preserve its traditions.

While the peculiar purpose of the association has thus been developed, provision has been made through the executive ability and energy of Mrs. MacDowell for an adequate supply of water and ice, the farm buildings have been enlarged and improved, and from a barren, wornout farm there have been developed some 40 or 50 acres that will soon be in a state of high cultivation, supplying the colony with most of its food. Already some two miles of excellent roads have been built connecting the studios and houses, and, thanks to the generous interest of Benton Mackey, the woodlands have been studied and mapped with a view to beautiful forestry.

Through a recent amendment of the bylaws, representation in the corporate membership of the association and on the board of directors has been enlarged to include allied members of the MacDowell Memorial Colony and others, wherever they reside, in addition to the MacDowell Club of New York City and the Mendelssohn Glee Club of that city, out of whose co-operation with Mrs. MacDowell the organization originally took form.

Then follows a condensed statement of the receipts and expenses of the association during the year 1911, which we omit as of no general interest aside from the specific fact that Mrs. MacDowell turned in first \$2,500, the proceeds of her lecture-recital tour of the previous season, and then added \$1,848.90 to cover a deficit. Continuing the report states:

The growth of the enterprise has been the more surprising because of the limited amount of money available for its development. What has been accomplished would have been impossible except that Mrs. MacDowell has put a large portion of her own income into the work of the association. What is now needed is ample pecuniary assistance to meet immediate and increasing needs. At least fifteen new studios are needed; an additional house for women must be finished; a tennis court and swimming pool should be provided, and provision made for more farm buildings, and improvements of the farm lands, and cautious forestry work.

For new studios, which may be well made the object of individual gifts, and for buildings and permanent improvements of the property, \$15,000 is imperatively needed, and, for a proper endowment of the enterprise, not less than \$50,000.

Contributions may be made to Benjamin Prince, treasurer, Irvington-on-Hudson, N. Y.

By order of the directors.

HOWARD MANSFIELD, Secretary,

49 Wall street, New York.

The directors are: John W. Alexander, Horatio J. Brewer, Walter Cook, Robert Underwood Johnson, Marian G. MacDowell, Howard Mansfield (secretary), Benjamin Prince (treasurer), Allan Robinson (president), and Frederick A. Stokes.

MUSIC may have charms with which to soothe the savage breast, but, nevertheless, the fact remains that not long ago two tenors in the choir of St. Patrick's Cathedral engaged in a fist fight.

RECENTLY a newspaper critic in Frankfurt, Germany, found Strauss' "Zarathustra" to have "faded and paled considerably." Progress certainly is moving with seven league strides.

MARY GARDEN is an anti-suffragist. Will th's declaration enhance or retard her popularity?

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

### MRS. C. R. HOLMES IN NEW YORK.

Mrs. C. R. Holmes, president of the board of directors of the Cincinnati Symphony Orchestra, arrived in New York on Monday of this week and she will remain here until Thursday (tomorrow). While in the metropolis Mrs. Holmes attended to some social and professional duties. She informed a MUSICAL COURIER representative that nothing definite will be done about engaging soloists for next season until the arrival of Dr. Kunwald, the new musical director of the Cincinnati Orchestra. Mrs. Holmes, however, did visit the bureaus of several musical managers and made a general survey of the musical field. The Holmes will not go to Europe this summer but will spend what holiday they take in some place where Mrs. Holmes can be reached when orchestral matters come up for discussion. Mrs. Holmes is a guest at the Plaza.

### Jane Osborne-Hannah Tour.

Jane Osborne-Hannah, for whom a recital tour is now being arranged for the early part of next season, has been booked during the past week for several recitals, and applications are coming in at such a rate for her services that her twenty performances will most likely have to be extended to thirty if her work at the opera will permit. Madame Osborne-Hannah has not been heard in concert on very many occasions since her return from Europe, having devoted nearly all her time to her operatic work and the rehearsing of many roles in French and Italian, which she had sung in German during her engagement at the Leipzig Opera. Her repertory at that time consisted of twenty-eight leading roles, and with the exception of the Wagnerian parts, all had to be learned in the respective languages in which they are given in this country. She found this in some instances more difficult than learning a new role outright, as was the case with "Madama Butterfly," a part she had sung thirty times in German and had become thoroughly imbued with the German text. Eternal vigilance was necessary to sing the Italian text, as under the existing conditions of the stage, a lapse of a moment and the familiar German text would come forth. Before going abroad her work was devoted entirely to concert, and during her last season she sang nearly 100 times with the leading orchestras, oratorio societies and clubs, and the uniform excellence of her work made it easy to place her at the present time. The tour is being arranged by Frank S. Hannah, formerly leading manager of concert artists in Chicago, and later the senior member of the firm of Hannah & Hamlin.

### Johnson School of Music.

MINNEAPOLIS, May 18, 1912.

Wednesday evening, May 22 (Wagner's birthday), Bertha Maude Pratt, pupil of Maude Moore, head of the oratorical department at the Johnson School of Music, Oratory and Dramatic Art, will be presented in a dramatic recital, assisted by students in the musical classes. Arloine Veltum, pianist, will play "Danse Andalouse" by Gustavus Johnson; Inga Engebretson will play a nocturne by Mr. Johnson; Amy Berg, another piano pupil of the school, will play Rubinstein's "Kammenoi Ostrow." Miss Pratt will be heard in recitations by O'Donnell, Davis, Fahy, Lessing, and "The Dream Maker Man" by E. Nevin, with musical setting to be played by Mr. Johnson.

Thursday evening, May 23, the public school music class will give its graduation recital. Helen Trask Hutchins is the teacher. The program is to include groups of children's songs by Grace Hinehine, Blanche Burke, Elizabeth Dosey and Emily Morgan; song solos by Miss Dosey and Miss Morgan, original melodies with original piano accompaniment by Miss Dosey; Mother Goose melodies conducted by Miss Hinehine and part songs by the class. Evangeline Deverell and Jeanne Watts, pupils of Maude Moore, will assist with readings.

The ballroom of the Hotel Leamington was crowded at the reading of "Herod" of Stephen Phillips by Bernard Suss, pupil of Maude Moore, last Wednesday evening.

### Granberry Pupils.

Emily Pow, Lucretia Hirsch, Dorothy Flint, Mrs. H. Hanson, Stesia May, Catherine Stinson, Master Winthrop Trowbridge, Hope Stelzle, Letitia Schipper and Anna von Culin, were the pupils taking part in the program given at the musicale at the Granberry Piano School, at Carnegie Hall, Saturday, May 11.

### Russian Police.

At Yekaterinoslaw, Russia, Leopold Auer, the violin virtuoso, and a Miss Jessipowa, a pianist, gave a concert recently, and after one of Auer's numbers a wreath was presented him. Before he could remove it a police officer noticed a red band in it and at once interrupted the concert by confiscating the wreath, and no accessories have come to hand as to the result of the revolutionists who did this dastardly deed. Awful!



ATLANTIC CITY, N. J., May 20, 1912.

Miles of promenading along the board-covered strand, dodging ten cent concerts and watching the rhythmical seagulls and the foaming and arpeggiated crests of sweeping breakers, are the chief sports that offer in this blue and white settlement of hotels, roller chairs and shops.

Perhaps I should have mentioned the shops first, for they are everywhere. Atlantic City's population at all times is divided into two classes—the persons who buy and those who sell. The stimulating salt air here seems to induce a mad spirit of purchasing on the part of visitors, and tourists who never were known to buy anywhere else merely for pleasure make their boardwalk excursions a very carnival of reckless expenditure for everything under the sun, from penny post cards, picturesque, facetious, or amatory, to complete housefurnishing outfits, sold in the numerous seductive auction rooms.

The fiendish auctioneers of Atlantic City are able to make a person buy anything and everything, once their magnetic glare is fastened on the hapless victim. That miserable and blushing wretch may try as he likes to hide himself, to avoid the eye of the auctioneer, to shake his head and mumble "no" when the fictitious bid is imputed to him, to look meaningfully at his neighbor and attempt to shift liability—but all such subterfuges avail him nothing. Inflexible and merciless, the auctioneer brings the bid home to the luckless one who has had the role of purchaser thrust upon him, and adds ridicule to extortion by calling out to his Japanese accomplice: "This priceless, hand-painted cup and saucer, bearing the pictured representations of thirty-two rare Japanese plants and one fabled dragon, sold for only \$16.75 to the handsome gentleman with the red necktie. Yakamura, pack it up quickly, or I'll change my mind. Pardon me, ladies and gentlemen, if I turn my back for a moment or two. I cannot bear to see that cup and saucer go." In a trance the new holder of title to the cup and saucer pays the required sum, receives his property, and flushing hot with rage and cold with mortification, leaves the place, realizing suddenly that he was the only bona fide customer (or "live one" as Atlantic City's auction parlance has it) in a roomful of subtle and splendidly trained stool pigeons.

As a rule, the prey, once plucked, rarely returns to the danger zone, but a dupe at my hotel told me that he obtained at least nominal revenge by making several further visits to the auctions, until he had the soul satisfaction of seeing a coal-heaver bid in a manicure set, and an able bodied giant of a man, thoroughly sound in limb, become possessor of what the auctioneer called "a pair of chastely carved adjustable crutches, all pine, hewn in a Georgia forest, and so comfortable that just to walk in 'em a man wouldn't mind losing both his legs."

Small wonder that to escape both the manicure set and the crutches I gave the auction room region a wide berth, and usually directed my path toward lonely Chelsea, far along the boardwalk. At first I haunted the neighborhood of the piers, but when I discovered a piano dealers' convention going on near there, and was invited to hear a mechanical instrument perform the "Minuet" by Paderewski, "exactly as played by the composer," that locality saw me no more, and Chelsea became my all day haunt.

Only once did I change the route and take the extreme opposite course, toward the Inlet. A moving picture theater attracted me thither because it promised views of the Mackay-Bennett cable steamer bringing into Halifax the bodies of the Titanic victims. The photographs were good, but when a musical selection threatened to intervene between the changing of films, and I saw that the piece was "The Rollicking Cavaliers" by Brahms (1) and that the next picture was scheduled as "The Titanic Musicians playing 'Nearer, My God, to Thee,' posed and acted by the Leclair Film Company," I bade a permanent good-bye to the house and to that section of Atlantic City.

Back to Chelsea! Chelsea! How remote, how lonely, how peaceful, how innocent of auction rooms, mawkish theatricalism and musical atmosphere! I spent two wonderfully quiet days in its toneless shelter. The third day brought forth what looked like a real discovery, a tiny ocean view inn labeled "Vienna Cafe. Viennese Perfect Pastry. Viennese Coffee—Every Cup Freshly Made." I entered. The single room looked immaculate. The only waiter came forward.

"Have you a piano in this place?" I asked.

"No, sir."

"An orchestration or any other form of mechanical instrument?"

"No, sir."

"Any rag time soloists?"

"No, sir."

"Mixed vocal quartets?"

"No, sir."

"Moving pictures, dancers, recitationists, or any other form of cabaret abomination?"

"No, sir."

"Then you may bring on your Viennese perfect pastry and your fresh made coffee. I'll stay."

"Yes, sir." The waiter vanished and presently returned with the refreshments.

"One or two lumps?"

"One."

"Cream?"

"Yes."

"Nice weather at last, yes?"

No answer.

"The rain not hurt our business here; make go people into restaurants."

Only answer a bite into the cheese cake.

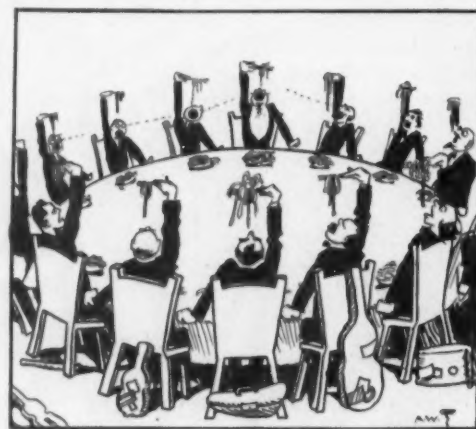
"You do not like music, yes?"

"Yes—I mean no, I don't."

"Opera, too, you no like?"

The unconscious differentiation pleased me. "That's worse."

"I guess you not hear enough opera."



MUSICAL TERMINOLOGY No. 7.—"THE ORCHESTRA FAITHFULLY FOLLOWED EVERY MOVEMENT OF ITS LEADER."

"I hear too much. I have to hear it. Another piece of cheese cake, please."

"Too much? Have to hear it?" The waiter's tone caused me to look at him. His eyes sparkled eagerly. They were dark and imaginative. "You are a critic, then. Ich hab's."

"Something like it." (Reply given snarlingly.)

"Ach Gott, that is wonderful." The waiter ran his hand through his hair. It was long, and ringletted.

"I ordered another piece of cheese cake."

"Yes, yes, right away. Do you, perhaps, know Gatti-Casazza?"

"I do." (Made to sound like an expletive.)

"And Caruso?"

"None of your damned business. Bring that cheese cake."

"Ah, ah, ah, das ist such good luck, it come from Himmel itself. I would like you give me a letter, if you will be so very, very kind, to Gatti-Casazza and Caruso. I go to New York."

"They have plenty of waiters in New York, and good ones, too. If a guest ordered a piece of cheese cake anywhere on Broadway, and the waiter—"

"Ah, cielo, what is cheese cake? You should to hear my voice."

"Your what?" (Rising inflection, and terrific sforzando on the word "what.")

"My voice. I am natural singer. I never have singing lessons take. I sing as the lieber Gott taught me. I have voice more wonderful than Caruso. He is only Italian quality; my voice is German strength and Italian quality. You know? There is nothing like. No one in Atlantic City sing louder than Franz Merculo. My name and voice is, because my madre was German and my Vater was Italian. You see? I read in the paper that many singer was waiter before he become great. Per ché? Because he has not had chance. I wish to sing for Gatti-Casazza. I know he will engage me. I can sing here, any café, for

thirty dollar week, but no, I am too good. I wait for grand opera. Now I will sing for you. 'Lohengrin'—nicht war?—the 'Erzählung,' and then the 'Prologo' from 'Pagliacci.' You will see. Per bacco. You will see. I am Heldentenor and bel canto."

I did not see, nor did I hear more than one or two tones. I rose, threw some loose change at the bellowing maniac, and sped down the boardwalk at a gait which soon landed me at the so called "Million Dollar Pier," one and a half miles away. Onto the very stringpiece I galloped before I stopped.

Four sturdy fishermen were pulling at the mammoth net, which is hauled in every four hours for public inspection. Up it came, and flopping about in the meshed cage were dog fish, flounders, sea-bass, sheepsheads, cuttle-fish, sea spiders, crabs, several small sharks, and some funny, round, puffed up creatures with fat bellies and no fins. One of them was picked up and held aloft by the man in command of the net.

"This," said he, "is a remarkable animal. It is what we call a singing fish. When I squeeze him—like this—"

I jumped into the ocean, and my body has not yet been recovered.

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Fortunately, the day before the tragedy just recounted, I had been to the Savoy Theater on the boardwalk, where I had a thirty minute laugh listening to a skillful vaudeville sketch called "Miss 318," by my friend, Rupert Hughes, successful critic, novelist, author, and playwright. I hear that, undaunted by the great hit of his farce, "Excuse Me," Rupert is busily preparing new editions of his well known "Musical Guide" and "American Composers."

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What musicians should read in summer: Caruso's statement that he has just signed a new contract with the Metropolitan, guaranteeing him over \$3,000 per night for his services.

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A faithful correspondent informs "Variations" that Liszt Ferencz (Franz Liszt) is the name of a barber who rhapsodizes with razor and shears on Forty-third street, Chicago.

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Oligodipsia, in medical parlance, means a disease known as lack of thirst. A telephone inquiry at the Aschenbroed'l Club brings the information that no case of oligodipsia has been known there for years.

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Comes the information that seventeen volumes of Wagner's letters have been published, and there are more to follow. In one or two of the letters Wagner does not write about himself.

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Writes Opus O'Flynn: "In a discussion which I had with Siegfried O'Houlihan the other day, I told him that Puccini's recent composing reminds me of the Irish military instructor's definition of strategy. 'Strategy,' explained the lecturer, 'is whin ye don't let the inimy discover that the ammunition is run out, but just kape on firing.' Don't you think that Puccini's announced intention of writing a comic opera bears out my argument?"

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Prima Donna (over the 'phone)—I can't sing Aida to-night; I have a dreadful cough.

Impresario (cheerfully)—Fine! We'll do "Traviata" and put you on as Violetta.

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"A pleasant musical diversion on the piano," says an exchange, "is for two players to sit side by side, put one arm each around the other's waist or shoulder, and with the arms left disengaged—one right, and one left, respectively—render some difficult composition, the player to the right reading the treble, and the player to the left the bass part. It is amazing how easy the hardest compositions become, when performed in that manner." I shall try the system with some pianists I know—their mammas permitting.

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According to Henry T. Finck, Anton Seidl at one time entertained the novel plan of rendering Wagner's "Ring" less fatiguing by dividing the four representations as follows: First evening, "Rheingold," and the first act of "Walküre"; second evening, second and third acts of "Walküre"; third evening, first and second acts of "Siegfried"; fourth evening, third act of "Siegfried," and first act of "Götterdämmerung"; fifth evening, the rest of "Götterdämmerung." Bertram Smith has thought of an improvement on the abandoned Seidl plan, and in the Musical Times offers this suggestion for six sections of the "Ring": First evening, "Rheingold"; second evening, first two acts of "Walküre," lasting with an interval of twenty-five minutes, three hours; third evening, third act of "Walküre," followed by first act of "Siegfried"; fourth evening,



second and third acts of "Siegfried"; fifth evening, prologue and first act of "Götterdämmerung"; sixth evening, second and third acts of "Götterdämmerung." However, antedating the Seidl and Smith schemes, there was an excellent one outlined by another skilled inventor, who projected the appended schedule: First evening, "Rheingold"; second evening, "Walküre"; third evening, "Siegfried"; fourth evening, "Götterdämmerung." The originator of the last named design was named R. Wagner.

Forevermore is gone that day  
And lost beyond redress,  
Which does not bring a Mary Gar-  
den story in the press.

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The wild waves are saying that, after all, Doctor Damosch is only one nine hundred and forty thousandth of one per cent. of the population of the United States.

LEONARD LIEBLING.

## Annual Report of the Cincinnati Symphony Orchestra.

### PRESIDENT'S REPORT.

To the Stockholders of the Cincinnati Symphony Orchestra Association Company:

LADIES AND GENTLEMEN—It is my pleasure to present to you today the seventeenth annual report of the Cincinnati Symphony Orchestra Association—seventeen years—a long while indeed, and yet retrospectively, time with its mighty strides seems to bring the past so close to the present, that it scarce appears credible that we have arrived at so mature a period of our existence. Artistic growth is necessarily slow, and I think we can safely feel that the orchestra has now attained a stability, and has assumed a position in the musical world which can alone come with the development of years.

During the past season we have more nearly reached our ideal than ever before—the orchestra was enlarged to eighty men, and the improvement which this added number of musicians made most manifest, must have been exceedingly gratifying to those donors whose munificent subscriptions, given for this purpose, made the increase possible. I feel assured that you will rejoice with me in the knowledge that the funds necessary to maintain these strengthened orchestral forces are again forthcoming, as Archibald S. White will continue to provide the salaries of the six stringed instruments, as he has done for two seasons past, and Mr. and Mrs. Taft have agreed to contribute for two years more the generous addition to their already generous subscription, to which I referred in my report of last year.

The extension of the symphony season, by giving twelve groups of afternoon and evening concerts in place of the former series of ten, met with general approval, and the results amply justified the increased expenditures which this change involved. The same schedule will be continued during the coming season.

In addition to the twenty-four symphony concerts, six popular concerts, beginning the latter part of January, were given on alternate Sunday afternoons. The low scale of prices, 25 and 50 cents, brings these concerts within reach of all lovers of music, and the "sold out" house at each performance evidenced the existing demand for the class of music presented. The unqualified success of the second season of this type of concert has been satisfying in the extreme, and has eliminated any experimental feature, so that we feel quite certain that the popular concert has become a permanent part of the entire orchestral scheme.

The first four symphony concerts were given in Music Hall, as the completion of the Emery Auditorium, in which we had hoped to open the season, was unavoidably delayed, but with the concert of January 6 the new hall was inaugurated and the public was at last able to witness the magnitude of Mrs. Emery's wonderful gift. Cincinnati at large must needs feel with us a debt of gratitude and appreciation.

The usual plan of orchestral tours during weeks alternating with the "symphony weeks" in Cincinnati was again pursued, and they played all told twenty-five out of town concerts. These included engagements in St. Louis, Chicago, Milwaukee, Detroit, Toledo, Akron, etc., and a series played at intervals throughout the season in Pittsburgh, Cleveland, Columbus, Dayton and Hamilton. Of these cities Chicago and St. Louis are the only ones that support their own orchestras, and in all the others there are associations and clubs that present a season of symphony concerts with various orchestras, which as a rule are the Boston, the Theodore Thomas, the New York Philharmonic, and the Cincinnati orchestras, and during the past two seasons the Minneapolis Orchestra has also entered the field quite extensively. Naturally there is keen competition for this "out of town" business on the part of all the orchestras, but in spite of this we have been able to establish a fixed position on every one of the desirable series, and the popularity of our organization has grown to such an extent that we have applications for many more dates than we can supply.

An interesting development in the ever broadening scope of the Orchestra Association is the establishing of a small orchestra to be known as "The Cincinnati Summer Orchestra." This will be part of the regular organization, but with a special fund provided to guarantee against

possible losses, and the amount necessary has already been provided by several generous patrons, who are eager for the progress of the orchestra in its diverse ramifications.

This "branch orchestra" is the outgrowth of the idea of the Zoological Garden management last summer, in employing thirty-eight members of our orchestra, with Carl Bernthaler as conductor, to give daily concerts at the "Zoo," and the main factor which actuated your board of directors and the advisory board in deciding to establish what is hoped will be a permanent arrangement, was the incentive of giving more continuous employment to the musicians than is afforded by the twenty-three weeks of the symphony season. At present the funds provided oblige us to limit the size of the orchestra to forty, but eventually we anticipate increasing this number to fifty.

The orchestra has been engaged to give two concerts per day at the Zoo, beginning the 26th of May and continuing throughout the season until early in September, with the exception of two weeks in July, during which time the Ben Greet Players are engaged, and for this period we shall play elsewhere. Negotiations are pending with several places where summer orchestras are employed and will soon reach definite consummation.

It is my pleasure to be able to announce that we have secured the services of John Spargur, director of the Seattle Symphony Orchestra, as conductor, and we feel assured that under his able leadership the concerts of the summer orchestra will become as popular as concerts of this character should be. While abroad last summer I was most forcibly impressed with the excellent outdoor concerts which were everywhere presented, and I am certain that Cincinnati will awaken to the realization of the great opportunity offered and will profit by it to the fullest extent.

That Mr. Stokowski is no longer associated with the Symphony Orchestra and that Dr. Ernst Kunwald, until very recently the conductor of the Berlin Philharmonic Orchestra, has been engaged, is, I believe, so generally known that it seems quite tautological to report this to you. The change came most unexpectedly, and was as astounding a surprise to your board of directors as it was to the public at large.

Shortly before the close of the season Mr. Stokowski asked to be released from his contract with the Orchestra Association, which still had two years to run, and while at first your board of directors and the advisory board refused to grant his request, his attitude became such that it was not thought expedient for the best interests of the orchestra to demand the fulfillment of his contract, and it was consequently cancelled.

Dr. Kunwald, the new conductor, is a Viennese by birth. He began his musical career as chorus master at the Leipzig Opera House. In 1901 he went to Madrid to introduce Wagner's music dramas in Spain; the year following he conducted symphony concerts in Barcelona and was decorated by the Dowager Queen of Spain. From 1902 to 1905 he conducted at the Municipal Theater in Nürnberg, and since 1907 has been conductor of the Berlin Philharmonic. He is also not unknown in America, as he led two concerts of the New York Philharmonic during the winter of 1906, in the second year of their "guest-conductor" plan, and at that time the critics with one accord acclaimed him a master among conductors. Dr. Kunwald is a young man, somewhere in the early forties, of great dramatic force, an inveterate worker, and in talent and achievement easily ranks with the best conductors of today. It was indeed a bit of rare good fortune that he was available at this time, but as it happened he had not renewed the contract which had but lately expired with the Berlin organization, and had under consideration an offer from Munich as a successor to the late Dr. Mottl.

The present agreement with Dr. Kunwald is for two years, and the engagement of so eminent a conductor will give Cincinnati an unquestioned authoritative position in the musical world and locally must effect a coalition of all interests.

Mr. Hawley will continue in the position of business manager, which he has very successfully filled during the year of his incumbency.

The personnel of the orchestra will, with the exception of a few unimportant changes, remain the same, and Dr.

Kunwald will find a splendid body of musicians, capable, alert and enthusiastic, awaiting him, and will receive, I know, that support without which no conductor can attain the great things for which he is striving.

And so we have every reason to look forward with keen interest and added zest; the orchestra has loyal friends and staunch supporters, and what more can we ask to inspire confidence and enthusiasm—two elements that necessarily insure success!

Respectfully submitted,

BETTIE FLEISCHMANN HOLMES,

President Board of Directors.

CINCINNATI, Ohio, May 13, 1912.

### Sulli Pupil in Opera.

Lena Mason, a talented pupil of Giorgio M. Sulli, of New York, has been receiving favorable comments upon her work in opera. Following are several press tributes:

The crowning success of the occasion, however, fell to the lot of that marvelous little artist, Lena Mason, whose performance as the mechanical doll was a veritable revelation. Miss Mason's impersonation of the automaton, with its wooden poses and gestures, its smile that "won't come off" and its music box vocalization, is flawless and irresistibly droll. She is endowed, in addition, with a coloratura soprano voice of great beauty and flexibility, and apparently indefinite compass, and her trills, roulades and other "follies" are executed with consummate facility and smoothness. She was, of course, compelled to repeat the "Doll Song," which has all the semblance of a parody on the "Bell Song" in "Lakme" and affords almost as much room for pyrotechnical vocalizing.—Pittsburgh Chronicle Telegraph.

Lena Mason, a beautifully delicate little woman of Dresden China variety, sang and acted the part of Olympia, the wonderful mechanical doll. Aside from her voice of flute like sweetness, which is as flexible as a reed, she did some adroit and skillful acting. The idea of a mechanical doll is not a new one, but it is safe to say that an audience here has never heard a mechanical doll impersonator who could sing the difficult music that Miss Mason did while going through the usual gyrations.—Pittsburgh Dispatch.

Lena Mason sang and acted Olympia, the mechanical doll. Her voice is of a flute like sweetness, and she acted well.—Pittsburgh Press.

### Greco Compositions.

Filoteo Greco, the well known Italian singing master, has issued through J. H. Schroeder, a minuet, "Greetings to Mother," dedicated to Master Frank M. Gould; an "Ave Maria," for soprano or tenor, dedicated to Etta Miller Orchard, and "Nativity" (or Christmas song), all of which are characterized by fluent melody and interesting harmony. Simplicity of the means employed yet produces exceptional effect; the violin piece has a Mozartian swing and the songs are singable, which cannot be said of all songs.

Florence Stockwell Strange, a Greco pupil, has been singing in the subscription concerts managed by Eva McCoy of Erie, Pa. The Times said "her voice was rich and melodious, showing the magnificent range of her full toned contralto."

### Biert Pupil Plays.

Florence Baldwin Benedict, a talented pupil of Victor Biert, the well known New York pianist, has appeared at several concerts very successfully this season. On May 16 she played at a concert given by the Choral Society of Janes Methodist Church of Brooklyn before a large gathering. In the Chopin scherzo she displayed those scholarly qualities which characterize the work of the Biert pupils, namely, beauty of tone, distinctness in all passage work, clear and musicianly phrasing, and interpretation based upon the esthetic and aiming to grasp the intent of the composer. The musical feeling and temperament of the young pianist brought her rounds of applause and many recalls.

### For the Jersey Fresh Air Fund.

A concert was given at the Bergen Lyceum, 651 Bergen avenue, Jersey City, last night (Tuesday, May 21) for the benefit of the Jersey City Evening Journal Fresh Air Fund. The artists included Caroline Hudson-Alexander, soprano; Rosalie Wirthlin, contralto; Frank Ormsby, tenor; Gwilym Miles baritone; Fritz Bruch, cellist, and Charles Gilbert Spross, pianist.

### Natural Mistake

"Mrs. Irons, if that infernal cat of yours keeps me awake as he did last night I'll shoot him."

"I wouldn't blame you a bit if you did, Colonel Stormley. Only it wasn't the cat; one of my boarders is learning to play the oboe."—Chicago Tribune.

### Connell Touring with Minneapolis Orchestra.

The Minneapolis Symphony Orchestra, now on its spring tour, is arousing tremendous enthusiasm, and everywhere Horatio Connell, as bass soloist, is getting a generous share of applause.

## MUSICIANS GIVE BENEFIT FOR THEMSELVES.

From the beginning, when dramatic and musical art attracted notice in the world, actors and musicians have shown themselves generous and sympathetic in arranging benefits for charity and philanthropic purposes. Once in a while, the musicians turn about and help themselves, as is their duty, and one of these auspicious occasions came Friday afternoon of last week, when a concert and musical play took place at the New Amsterdam Theater for the benefit of the Musicians' Club, of which David Bispham is the president.

Mr. Bispham sang a group of songs and later was the star in the one act musical play, "Adeiaide," which presents a romantic chapter (with modifications) in the life of Beethoven.

The array of musical talent appearing in the concert represented almost every branch of music, and artists of international renown were the interpreters. Besides Mr. Bispham, the artists included Clarence Eddy and William C. Carl, organists; Albert von Doenhoff and Egon Putz, pianists; Bernice de Pasquali, soprano of the Metropolitan Opera Company; Edith Chapman-Gould, concert soprano; Grace Kerns, concert soprano; Ellen G. Learned, concert contralto; Leontine de Ahna, concert contralto; Mrs. George W. Baney, contralto; Frank Ormsby, concert tenor; William Wheeler, tenor; Edmund Jahn, basso; Florence Austin, violinist; Hans Kronold, cellist; the Flonzaley Quartet; and an array of piano accompanists—Winifred McCall, Ward C. Lewis, Harry M. Gilbert, William Y. Webb and Ivan Eisenberg. There was also a fine large woman's chorus, made up of singers from the Newark (N. J.) Lyric Club, of which Arthur D. Woodruff is the musical director.

The program (and there were no encores) required nearly four hours to perform, and the very large and demonstrative audience remained until the very end of this magnificent bill, which was given in the following order (without a single change):

### PART I.

Organ solo, festival prelude and fugue on Old Hundred ..... Eddy  
Clarence Eddy.

Quartet for mixed voices—  
Roslein dreie (Zigeunerlieder) ..... Brahms  
Der Abend ..... Brahms  
Es ist verrathen (Spanisches Liederspiel) ..... Schumann  
Musical Art Quartet.

(Edith Chapman-Gould, Ellen G. Learned, William Wheeler, Edmund Jahn.)

### Songs—

Banjo Song (Howard Vreedan) ..... Homer  
When I Was a Page (Falstaff) ..... Verdi  
Danny Deever (Kipling) ..... Damrosch

Polonaise (Mignon) ..... Thomas  
Bernice de Pasquali.

Piano solo, Staccato Etude ..... Rubinstein  
Albert von Doenhoff.

String quartet, in F major, op. 96 ..... Dvorak  
Flonzaley Quartet.

Walter's Prize Song (Meistersinger) ..... Wagner  
Frank Ormsby.

### Songs—

Von ewiger Liebe ..... Brahms  
Es blinkt der Thau ..... Rubinstein  
Der Freund ..... Hugo Wolf  
Leontine de Ahna.

Larghetto (clarinet quintet) ..... Mozart  
Chanson Louis XIII ..... Couperin  
Hans Kronold.

Female chorus—  
Ave Maria ..... Husa

The Water Fay ..... Parker  
Lyric Club of Newark, N. J. (conductor, Arthur D. Woodruff).  
Incidental solos by Grace Kerns and Mrs. George W. Baney.  
Organ solo, Allegro and Aria (concerto, D minor) ..... Handel  
(With cadenzas by Alexander Guilmant.)  
William C. Carl.

### PART II. "ADELAIDE."

A Play in One Act, Adapted from the German of Hugo Muller.  
By David Bispham.  
Prologue—Violin solo, Romance in F ..... Beethoven  
Florence Austin.

The Drama—Cast of Characters:  
Ludwig van Beethoven ..... David Bispham



SEEN AT THE MUSICIANS' CLUB BENEFIT.

Frau Fadinger, his landlady ..... Mrs. Thomas Whiffen  
Clara, her daughter ..... Grace Hornby  
Franz Sepherl, a washerwoman ..... Mrs. Edward C. Goddard  
Franz Lachner, a young musician (with song Adelaide),  
Horatio Rensch

Adelaide, Beethoven's beloved ..... Teresa Maxwell-Conover  
(By courtesy of David Belasco.)

Time—About 1820.

Place—Beethoven's Lodging in Vienna.

Enilogue—Piano solo, The Moonlight Sonata ..... Beethoven  
Egon Putz.

Before the curtain rolled up for the concert, Clarence Eddy, the dean of American organists, received a hearty welcome as he entered the orchestra pit to play the opening number. The organ at the New Amsterdam Theater is built in the center just below the footlights, where everybody gets a view of the performer at the instrument. Mr.

Eddy's grand style is known to his profession, and in the performance of his own variations from the noble old hymn tune he seems to be in the very prime of his manhood and artistic virtuosity.

As the applause for Mr. Eddy died away, the curtain rolled up on a very attractive scene. It was like the drawing room of a mansion, with guests seated and standing about. The well known faces of Mr. Bispham, Madame de Pasquali, Hans Kronold, Albert von Doenhoff, Edith Chapman-Gould, Frank Ormsby, and others bore the traces of happiness, and their smiles were met by friendly glances on the other side of the footlights. The Musical Art Quartet, consisting of Mrs. Chapman-Gould, Miss Learned and the Messrs. Wheeler and Jahn, came forward and sang the sparkling Brahms and Schumann lieder with animation, fine phrasing and musical beauty. They were warmly encored.

When Mr. Bispham walked toward the footlights he received an ovation. After he sang his three songs, he received a still more rousing ovation. Always giving good measure, Mr. Bispham repeated the "Page Song" from "Falstaff" in English after singing it in the original Italian. The baritone was in splendid voice and delivered the songs in his well known authoritative style.

Madame de Pasquali, prima donna from the Metropolitan Opera House, was next welcomed, and it was a very demonstrative welcome for the gifted singer, who is as kind as she is gifted. She sang the polonaise from "Mignon" in her most brilliant manner and she was honored with four recalls.

Albert von Doenhoff performed the Rubinstein "Staccato" etude with marvelous technic, never slipping in the rapid passages as much as the hundredth of a note, and together with his flawless and fleet finger work the pianist drew a magically warm tone from the instrument. There were four recalls for Mr. von Doenhoff, and he merely bowed modestly and then retired.

The members of the Flonzaley Quartet, just returned from a wonderful tour of the Pacific Coast, were received very cordially, and their performance of the Dvorak quartet with its beautiful folk tunes was one of the very lovely features of the afternoon. Their playing created a perfect furor, and this was explained because more than half of the audience was made up of musicians and music lovers who patronize chamber music concerts like those given by the Flonzaley Quartet, now one of the leading organizations of the world.

Frank Ormsby, in a sweet, pure voice with dramatic color, gave a superb rendition of "Walther's Prize Song" from "Die Meistersinger," and his efforts were warmly applauded.

Leontine de Ahna, aristocratic in appearance, sang her three German lieder with nobility of style and with a voice even and mellow in quality; her diction was polished and her general style finished. She was royally greeted and merited fully the honors of the moment.

The immensely popular Hans Kronold played beautifully the Mozart and Couperin compositions, disclosing a rich tone, perfect technic and musicianship of the highest type. He was vociferously acclaimed, and then came the fine chorus from the New Jersey metropolis, led by Mr. Woodruff, and Miss Kerns singing very sweetly the incidental solos, with the contralto, Mrs. Baney, sharing in the honors, too. Henry Holden Huss' "Ave Maria" proved worthy of the event, in which it seemed the entire musical world of New York and vicinity was deeply interested. But far from the least, came another lion of the



occasion; he was William C. Carl, the organist, who performed with masterly style the excerpt from the Handel concerto with cadenza by Guilman. In addition to the solo number, Carl assisted the Newark Chorus in singing the Huss and Parker compositions. The audience extended a very warm greeting to the distinguished organist.

The play "Adelaide," which Mr. Bispham adapted from the German of Hugo Müller, affords the versatile singing-actor an opportunity to appear in a character that might have been purposely written for this gifted man. Mr. Bispham's makeup was strikingly like some latter portraits of Beethoven. The romance in the play hinges on the love of the great composer for a woman (Adelaide) of high social station who was compelled to marry in her own rank. She returns to Beethoven's studio twenty years later, when he is fifty and she about thirty-eight or forty, only to find her hero stone deaf. The touching scene between them (she has been separated from her husband) is most affecting and very dramatic. Heroic to the end, Beethoven sends Adelaide away; he refuses to allow her to sacrifice her life to him, as she is still quite young and just as handsome as she was in the bygone years. She departs after an agonizing scene. Another scene in the play as impressive and far more likely to have happened, gives some indication of how the composer wrote the immortal fifth symphony. The composer wishes to bring happiness to little Clara, his landlady's daughter, whose mother withholds her permission to her daughter's marriage with the young Franz (who copies scores for the great composer), because the young musician is too poor; the mother is looking for a husband for her child who possesses at least a thousand gulden, the same amount as Clara's dowry. Beethoven says he will write a symphony and make the young lovers happy; he leaves the room in great emotion and as he is about to pass under the threshold he pounds out on the door the opening theme of the immortal "Fifth." He means to sell the symphony and give the money to Franz, his copyist.

Next to Mr. Bispham himself, the member of the cast entitled to special mention was Grace Hornby, for her natural and spirited acting as the landlady's daughter. Mrs. Maxwell-Conover, as Adelaide, was sincere and womanly, but somewhat handicapped by a weak speaking voice. Mesdames Whiffen and Goddard, as the landlady and washerwoman, contributed the needed humorous touches in a realistic manner. Mr. Rensch was acceptable as Franz Lachner. The play was admirably staged under Dwight Dana as stage director. In the performance Mr. Rensch sang Beethoven's song, "Adelaide," accompanied by Miss Hornby at the piano.

The other musical numbers incidental to the play were thoroughly artistic and appropriate; Florence Austin, a vision in gold and white, standing on a dais between graceful draperies, played with breadth and beauty the lovely Beethoven romance in F; finally, as the curtain was rung down, Beethoven (Bispham) seated himself at the piano, his graceful hands moving over the keyboard, as Mr. Putz behind the scenes started to play the first movement (adagio) from the "Moonlight" sonata. Quietly the audience dispersed, as the remainder of the sonata was played behind the drawn curtain.

It is reported that the entertainment netted \$1,000; this money will be used to pay off a debt on the books of the Musicians' Club on West Forty-fifth street. That is right, brethren; pay your honest debts.

#### Charles Anthony's London Program.

The subjoined program, with perhaps a few slight changes, has been arranged by Charles Anthony for his London recital at Aeolian Hall, June 11. Mr. Anthony sails from Boston May 28, and will spend the entire summer in England, remaining in London until the middle of July, and later visiting friends in different parts of the country. The music for the Anthony London recital includes:

Sonata, op. 90 (first movement).....	Beethoven
Sonata in F minor (three movements).....	Brahms
Intermezzo.....	Brahms
Prelude and fugue in D.....	Bach
Nocturne in C minor.....	Chopin
Vogel als Prophet.....	Schumann
Symphonic Studies.....	Schumann
Reflets dans l'Eau.....	Debussy
Le Petit Berger.....	Debussy
Poissons d'Or.....	Debussy
Sequidilla.....	Albeniz
Etude in form of waltz.....	Saint-Saëns

A memorial tablet to Anton Bruckner was unveiled recently in the University at Vienna, it being presented by the Alte-Herren Verband der Akademischer Gesangsverein. Music Director Gollerich, of Linz, delivered the presentation speech, and a program was rendered in which Reimers, the actor, and the Akademischer Gesangsverein and Wind Instruments' Society of the Royal Orchestra assisted.

#### Gracia Ricardo Under Sawyer Management.

Gracia Ricardo, the soprano, will make a long tour in America next season under the management of Antonia Sawyer. Last season Madame Ricardo sang in Chicago, Cleveland and other Western cities after singing in New York and Boston and vicinity. During midwinter, Madame Ricardo also sang at some concerts near New York.

When Madame Ricardo lived in Germany, she was regarded as one of the most successful Americans who had had the advantage of study with Brahms. In the course of time the Ricardo lieder interpretations were considered authoritative and, in a way, the American soprano succeeded in winning popularity as great as that of many native born German singers. She gave some wonderful programs in Berlin and Dresden and these were repeated in other cities throughout Germany. Of course, Madame Ricardo sang her entire lists from memory. She was praised for her extraordinary interpretative gifts, pure diction, as well as for a warm and beautiful voice.

But lieder singing is but half of Madame Ricardo's accomplishments. Since she is endowed with fine dramatic powers she has won hearty approval for her renditions of Italian and French operatic arias. The best American composers, too, have reason to be grateful to Madame Ricardo, because she has sung songs by native composers both in this country and Europe. Madame Ricardo has had successful appearances in England and France.

Mrs. Sawyer announces that Madame Ricardo will open her new season with a song recital in New York, either



GRACIA RICARDO.

the last week in October or the first week in November. The singer is likely also to have some appearances with orchestra as she did in her first American tour.

Some press opinions are appended:

Madame Ricardo possesses a singularly beautiful voice, powerful yet tender, and she managed it with great facility. Her articulation was particularly to be praised. To complete her fine gifts she has a great dramatic quality. In Schumann's "Nussbaum" she proved with what ease she could conquer the difficulties provided by the very simplicity of the song. . . . It was delightful to observe the beautiful expressiveness with which she gave point and significance to the songs.—London Pall Mall Gazette.

Madame Ricardo, who is no stranger to English audiences, proved herself in a group of Brahms' songs to be a charming exponent of German lieder.—London Tribune.

The vocalist of the occasion was Gracia Ricardo, who displayed a pleasant and powerful voice. Her songs were most gratefully selected. She sang them with great dramatic power and brilliance. The dainty songs suited her perfectly.—Dublin Express.

The Apollo Club, at the first concert of its seventeenth season at the Odeon last night, introduced two artists new to St. Louis. One, Boris Hambourg, is a young Russian cellist, right now upon the threshold of the charmed circle to which only the greatest artists penetrate. The other, Gracia Ricardo, an American soprano, has studied abroad so long that she is schooled in the best traditions of French and German song literature. Madame Ricardo introduced herself with the cavatina, "Fleur de mes yeux," from Massenet's "Le Cid," which she sang with great beauty of tone, admirably sustained throughout the entire first group of songs; Richard Strauss' "Ich trage meine Minne," Schumann's "Röslein" and Brahms' "Von ewiger Liebe." Her distinct enunciation and excellent musicianship made all of her songs, especially the German lieder, a charming addition to this delightful concert. At her second appearance she sang four English songs, and received an ovation after that dainty Franz ballad, "Stars With Little Feet So Golden," and the "Swing" song by Z. Harris Reinecke, a New York woman composer and relative by marriage of Carl Reinecke, whose exquisite

piano compositions are unfortunately but little known in this country.—St. Louis Times.

Madame Ricardo is possessed of a voice of more than ordinary appeal—fresh, sweet and smooth flowing, which she uses in the most unaffected fashion and with instinctive artistry. She has a winning, poignant way of singing the higher lyrics, such as "It Was a Lover and His Lass," that is all the more meritorious because Madame Ricardo's physical build is of a type most frequently associated with Wagnerian dramatics.

Her interpretation of the Verdi aria, "Ritorna Vincitor," was no less pleasing, and the groups of German and English songs, demanding some range of emotions, left no doubt of the singer's versatility.

A charming addition to the program was the dainty song, "I Am Weary the Garden, Said the Rose," which was given as an encore at the close of the English songs.

Great interest naturally attached to Madame Ricardo's closing group of songs—all compositions by Zudie Harris-Reinecke. The first, "Weeping For Thee," is an exquisite bit of melody and was sung with feeling. "The Speckled Cow" seemed to find great favor with the audience, and was sung a second time, perhaps to give the singer an opportunity to right herself as to the gender of the cow that gave the cream for the apple tart—for Madame Ricardo continually referred to the kindly beast as "he" through her first rendition of the Stevenson lyric.

The fragment from the Rubaiyat, "If Love Could You and I With Fate Conspire," has been given an exquisite and appropriate musical setting by Mrs. Harris-Reinecke, and "The Swing," Stevens' words set to a charming little tune with a real swing to it, closed the program. The latter song was written for and dedicated to Madame Ricardo.

Otto Fischer, as accompanist, deserves more than a passing tribute. His work at the piano was artistic in every particular and the program made no slight demand on the accompanist.—Louisville Evening Post.

#### Lesley Martin Musicale.

"Mr. Savage engaged two of your pupils for leading roles in 'Girl of the Golden West,' and that is a compliment he paid no other singing teacher in America," said J. Madison Corey, Savage's representative, to Lesley Martin recently. The two were Ivy Scott and Umberto Sacchetti, soprano and tenor, who won fine triumphs on the extended tour. Last week Mr. Martin gave an evening musicale at his handsome new apartments in the Metropolitan Opera House Building, New York City, when a score of artist-pupils, professional singers and stage folk all took part. In the order of their appearance: Rena Dietrich, Emily Dreyer, Josephine Hosford, Sara Lansing, Rosa Rockman, Esther Rohde, Margaret Shirley, Bella Heinrichs, Rae Ward, Estelle Ward, and Messrs. Edward Foley, John Hendricks, Fiske O'Hara, Umberto Sacchetti, John H. Stubbs, Peter Warshaw, Horace Wright and Bert Wainwright. These singers sang songs, ballads, arias from the leading standard operas (dramatic and coloratura), and in such fashion as to create utmost enthusiasm. Each possesses his or her own individuality, coupled with ease of carriage, common to the Martin pupils, and each sang with that confidence and casting aside of the printed music page which in turn begets so much confidence in an audience.

Pearly runs, bird like trills, natural voice placement, dramatic conception and always distinct enunciation, these are some of the characteristics of Martin pupils. With it goes ardent, temperamental accompaniment, the only kind this maestro can play, and the result is a spontaneity which goes far toward making a hit. More will be heard of those named in the foregoing.

#### McLellan Pupils Active.

Eleanor Cochran, dramatic soprano of Pittsburgh, who has been studying this winter with Eleanor McLellan in New York, will be one of the soloists at a large and fashionable benefit concert at Morristown, N. J., tonight, May 22. Mrs. Cochran will sing a duet with Henrietta Wakefield of the Metropolitan Opera House and an aria from "Aida." Mrs. Cochran and Edna McLaughlin, soprano, daughter of William H. McLaughlin of New York, will sail for Europe on July 9 with Miss McLellan. Mrs. Cochran and Margaret Glenn, daughter of E. T. Glenn of the United States Army, who will join the party abroad, will remain in Germany to enter opera.

#### Music Festival in Syracuse.

Alma Gluck, Alessandro Bonci, Corinne Welsh, Gertrude Rennyson, Frederick Weld, Paul Althouse, Sibyl Sammis-McDermid, Arthur Middleton, Maude E. Clark, Richard Calthrop and Arthur Shattuck were the artists engaged for the Central New York Music Festival, held in Syracuse last week. A Wagner program was presented on Tuesday evening, May 14, and among the choral works was Rossini's "Stabat Mater." The New York Symphony Orchestra and the large festival chorus united with the solo artists in the programs.

It is time that the Los Angeles public took a greater interest in its symphony organization. The business men of all other Western cities have found time to interest themselves in their symphony programs, and Los Angeles, which is considered the seat of art in the West, should live up to its reputation and patronize home industry.—Los Angeles Graphic.

# GREATER NEW YORK

NEW YORK, May 20, 1912.

Henrietta Speke-Seeley, conductor of the Saint Cecilia Choral Club (thirty-five ladies' voices), The Bronx, carried out this program at the concert of May 14, at Bronx Church House, the last of the fourteenth season:

The Call	Mark Andrews
Chorus	
Chanson Provencale	Dell'Acqua-Shelley
Violin—	
Les Adieux	Sarasate
Humoresque	Dvorak
Mrs. Henry Robinson.	
The Rose of Avon Town	Beach
Reverie (MS.)	Charles Olmstead Bassett
Chorus	
Polonaise, Mignon	Thomas
Jennie Jackson-Hill.	
To the Spring	Grieg-Spielter
Inflammatus, Stabat Mater	Rossini
Chorus	
Mrs. Hill, soloist.	

It was an interesting program, well sung, the voices blending as one. The "Reverie" by Bassett pleased the audience so much it had to be repeated. Singing something new, still in manuscript, has for several years been a feature of the spring concert of Mrs. Seeley's club. Jennie Jackson-Hill received tremendous applause follow-



PLAYING THE "CHACONETTE," BY BACH.

ing the polonaise; her voice was beautiful and she sang brilliantly. After flowers and recalls she sang "Good Bye, Sweet Day" by Vannah. Mrs. Hill's high C's rang out full and clear above the chorus in "Inflammatus," admirably sung by the ensemble of women. "Rose of Avon-Town" was delightfully sung, too. The auditorium is a handsome one, spacious, and the Saint Cecilia concerts draw large audiences; the soloists are invariably drawn from the club, the accompanists as well. The best people of Bronx Borough attended, with many representative musicians from Manhattan and elsewhere, and the evening was a triumph for the musical and managerial skill of the president and conductor, Mrs. Seeley. Mrs. Frank Nolan is vice president; Anna Brenzinger, recording secretary; Minnie Newey, corresponding secretary; Maria Greenhalgh, treasurer. The membership is made up as follows: Honorary members—Luiza Cappiani, Cecilia Gaines-Holland. Club members—Mrs. Theodore Barringer, Mrs. George M. Beerbower, Grace Bond, Anna Brenzinger, Millie Bullock, Ethel Clark, Mrs. R. Constantian, Mrs. Richard Cooper, Vivyan Donner, Mrs. Freeman Earl, Mrs. William Edwards, Mildred French, Maria Greenhalgh, Minnie Greenhalgh, Mrs. Richard Hill, Alice Hillman, Miss Hough, Florence Jackson, Mrs. Elmer Jennings, Freda Kennebeck, Bessie Liske, Helen Liske, Ada Lowndes, Mrs. Charles Mathewson, Minnie N. McDowell, Helen Melvin, Mrs. Frank Nolan, Minnie Newey, Mrs. Henry Robinson, Mrs. Clarence Roulston, Augusta Schneider, Amelia Thomas, Edna Yates. Director, Henrietta Speke-Seeley.

Hallett Gilberté and Mrs. Gilberté issued invitations celebrating their crystal wedding May 19, when their suite at Hotel Flanders was filled with an animated company, including people prominent in social, musical and literary circles. All sorts of crystal articles, ranging from the use-

ful to the ornamental, were sent by appreciative friends, the "Hungry Club," with President Mattie Sheridan, prominent in the assemblage. On all sides it was remarked that both the Gilbertés looked as if under thirty years of age. During the evening music by Gilberté exclusively was sung and played, the host usually at the piano, playing accompaniments with utmost finesse. The spontaneous character of all his music, its agreeable form, and the feeling in such songs as "Two Roses" and "A Frown, a Smile," all this was in the minds of the listeners, who at the same time were enthused with the brilliancy of his new (manuscript) "Spring Waltz." The couple leave for their summer home, "Melody Manse," Lincolnville, Me., this week, taking with them the affectionate regard of hundreds of metropolitan friends. The program:

Soprano solo, Spring Serenade	Gilberté
Josephine Shepard.	
Contralto solo, Spanish Serenade	Gilberté
Marie Ellerbrook.	
Baritone solo, A Frown, a Smile	Gilberté
Paul Hunt.	
Soprano solo—	
Spring Waltz	Gilberté
Menuet à Phyllis	Gilberté
Julia Hume.	
Bass solo, Two Roses	Gilberté
Frederick Gunther.	
Soprano solo, Ah, Love for a Day	Gilberté
Madame Ogden-Crane.	
Monolog, Musical Moments	Gilberté
Mrs. Gilberté.	
Tenor solos—	
Forever and a Day	Gilberté
Night (new, MS.)	Gilberté
Vernon Archibald.	

The Alumni Association of the Hawn School of Speech Arts, Carnegie Hall, gave a reception May 11, the following committee in charge: Samuel Balland, Gertrude Goodwin-Daniels, Charlotte Crawford, with Wilson E. Tipple as presiding officer. The program:

Reception.	
Roll call.	
Piano solo, Scherzo, op. 31	Chopin
N. Valentine Peavey.	
Life interpretation through the arts—	
Painting	Charles C. Curran
Sculpture	William Ordway Partridge
Violin solo—	
Humoresque	Dvorak
Liebesfreud	Kreisler
Adolph Schmidt.	
Life interpretation through the arts—	
Music	Herman Epstein
Drama	Dr. H. Solotaroff
Poetry	Edwin Markham
Piano solo—	
The Brook	Adolph Schmidt
Dedicated to Mr. Peavey.	
From an Indian Lodge	MacDowell
N. Valentine Peavey.	

Alumni News,

Francis McCoy.

Jean Paul Kürsteiner, composer and teacher, head of the department of music, Ogontz School, gave a program of piano music at that famous institution May 8, eleven young women pupils participating in the playing of music ranging from the period of Bach to the moderns. These played: Misses Bry, Fair, Conner, Dooley, Kluge, York, Belden, Perrin, Hubbell, Crump. The evening closed with the performance of the following newly printed works by Kürsteiner, the composer, at the piano:

Three Moods, op. 18.	Kürsteiner
Melody in G.	Kürsteiner
Assonata in D minor.	Kürsteiner

It is interesting to note the signed estimates of Mr. Kürsteiner as a teacher by the following prominent authorities:

In an experience of thirty years the best teacher I have ever known.—Frances G. Bennett, (late) principal of Ogontz School.

A most successful and powerful teacher in my school.—Florence Baldwin, principal of the Baldwin School, Bryn Mawr, Pa.

To students who desire to study with me either at the conservatory or privately, I recommend a preliminary course with Jean Paul Kürsteiner, who was my assistant in Leipzig.—Robert Teichmüller, professor at the Royal Conservatory, Leipzig.

An invitation musicale at Park Hill Country Club, May 17, by F. W. Riesberg introduced his expert piano pupils, Harriet Engel of Brooklyn and Samuel Jacobs of Manhattan; Harriet Barkley Riesberg, soprano; Harold Micklin, solo violinist, and the Von Ende Violin Quintet, viz., Samuel Ollstein, solo; Otilie Schilling, Bessie Riesberg, Harold Micklin and Cyril Towbin. Miss Engel and Mr. Jacobs play with clean technic and intellectual appreciation.

Mrs. Riesberg was obliged to sing encores following her "Melba Waltz" and group of songs by Hildach, Hahn and Beach; she was tumultuously applauded. Young Micklin played with fire and expression and bids fair to become a great violinist. The playing of Schubert's "Ave Maria" by the violin quintet was such as to call for a repetition, which was done in part. There was an audience of good size and great appreciation, including leading people of Park Hill and Yonkers.

The Hungry Club, Mattie Sheridan, president, had as guest of honor at the 301st dinner, May 18, Minnie Crudup Vesey, interpreter of Southern humor and music. The Plectro (guitar, mandolin and banjo) and Madeleine Harrison, "The Soul Dancer," completed the program. These affairs comprise musical, literary and sometimes terpsichorean features, following the dinner. Dr. Depew and Mrs. Depew were recent guests of honor.

Christiaan Kriens, the Dutch-American composer and violinist, has been engaged to conduct a class in violin and harmony at Farwell Hall, Wells River, Vt., from July 2 to August 27. Private or class lessons will be given.

Two professional pupils of Louis Arthur Russell will give recitals in Mr. Russell's twenty-seventh annual spring series, Wednesday evening, May 22, in Wissner Hall, Newark. Alma Holm will give a piano recital with a choice program of classic and modern compositions ranging from Bach and Handel to the newer school of roman-



CRITIC ALWAYS.

Blobs—I just love the cheerful, spontaneous roundelays of the birds.  
Critics—(Sourly) My dear man, how can you? No phrasing, no conception, no insight, no control of the glottis.

ticians. Miss Holm will be assisted by Selma March, soprano, and Samuel Craig, tenor, each with a brace of songs; the singers also being from the Russell studios. In the assembly room of the Normal Institute at Carnegie Hall, Friday evening, May 24, Jessie Marshall will repeat her fourth annual song recital given last week in Wissner Hall, Newark, with Mr. Russell at the piano. Mrs. Marshall's program is of great variety, including songs by Brahms, Schubert, Schumann, Fielitz, Reger, Debussy, Haile, Russell and others. These recitals complete the ninth of the present series.

The Ziegler Institute for Normal Singing, Anna E. Ziegler, director, will have a formal examination of students at institute headquarters, Metropolitan Opera House Building, 1425 Broadway, Tuesday, May 28, from 11 to 1. A board of examiners, specially designated, will hear all the pupils.

Frances de Villa Ball's piano pupils gave a recital at their teacher's studio May 21. The following took part: Janet Miles, Lowrie Sage, Caroline Parker, Eleanor Perkins, Louise Olcott, Lydia Hun, Katherine Hoagland, Frances Richmond, Helen Jahn, Edith Ross.

Friends of Jaroslaw de Zielinski, now of Los Angeles, Cal., have received a program of his lecture-recital, "The Musical Evolution of Russia," for the Friday Morning Club, Mercedes Ciesielska, soprano, assisting in Russian folk songs. No one is better qualified to enlarge on the subject. He played the following compositions:

Kamenoi-Ostrow, No. 1	Rubinstein
Intermezzo	Arensky
Scherzo	Karganoff



## MARCHESI'S SUCCESSOR.

PARIS, April 28, 1912.

To The Musical Courier:

In a recent number of your paper I read the following:

LONDON, March 1, 1912.

To The Musical Courier:

SIR—I had an accompanist for several years in Paris who, it seems, now advertises in the Paris papers that he is my authorized successor. I must categorically reject these false representations, as I have transplanted my school from Paris to London. I am still teaching, myself, and can only admit that there will be one successor after me, and that is my dear daughter Blanche, who is the only living being able to take that place.

Yours most sincerely,

MATHILDE MARCHESI.

I would like to say that I was one of the very last pupils of Madame Marchesi, to whom she said: "When I am no longer able to teach, you must go to Monsieur Ponsot; he will be my successor in Paris." Madame told me on another occasion: "I love my pupils and as long as I have one I will not go to London." It was only because there were no more pupils that the great Mathilde Marchesi left Paris.

Every one who knew Madame Marchesi during the last months of her stay in Paris question her ability to have written the above letter.

In justice to Monsieur Ponsot, it should be known that Marchesi held him in very high regard as a man and as a musician, and the many testimonials which Monsieur Ponsot has received from her must be sufficient evidence of her esteem.

The fact that all of her last pupils have taken her advice and continued their studies with M. Ponsot is proof enough that he was understood to be her successor. Believe me,

Very sincerely,

RUTH EAGER.

## Denver's Festival Verdict of Cadman.

The following newspaper encomiums of Charles Wakefield Cadman's song, "Welcome Within My Shining Portals," taken from the young composer's newest song cycle, recently sung at the Denver Music Festival, will be of interest to the public at large who have taken the young composer's gifts and made them a matter of much serious musical import. Thus, the Denver News of May 10 says:

It was also the orchestral premier of Charles Wakefield Cadman's Circe's song, "Welcome Within My Shining Portals," taken from Homer's "Odyssey." Vera Curtis had the distinction of singing this for the first time to Cadman's own orchestral accompaniment. Cadman showed again unmistakable genius in the distribution of color with which to paint his song.

The Denver Daily News says:

But to get to the great climax in Denver's arts, the plaintive cry of "The Vanishing Race"—the Indians—held the audience in thrall with its appealing melodies. This was Charles Wakefield Cadman's exquisite mood picture, inspired by Joaquin Miller's poem. Following this wistful haunting appeal, the sounding of the death knell of the Indian race, came the dainty delicate tracery of this same composer—"The Pompadour's Fan." Cadman shows creative genius to a marked extent and has caught the exact spirit of these two widely different poems, the latter by Austin Dobson. His orchestration is free and shows experienced knowledge of its resources. The delightful melody which runs through "The Pompadour's Fan" reminds one of an exquisite pastel.

The Denver Times says:

Circe's song from Charles Wakefield Cadman's cycle is a composition of tremendous dramatic import and of large musical worth. The orchestration was of exceptional power.

## Guilmant School Commencement.

The eleventh annual commencement and graduation exercises of the Guilmant Organ School, of New York, will be held under the direction of William C. Carl, Monday evening, June 3, at eight o'clock, in the Old First Presbyterian Church, Fifth avenue and Twelfth street.

The final examinations are being held this week and will terminate with the tests at the organ before the board of examiners. The Alumni dinner will take place Tuesday evening, June 4, after which the members will attend the performance of "Robin Hood" at the New Amsterdam Theater.

The school has had an unusually successful year.

## Nielsen's Forthcoming Season.

An attractive circular of Alice Nielsen and her concert company, just issued by Charles L. Wagner, her manager, gives the information that in addition to the regular concert programs Miss Nielsen's Operatic Concert Company will present a fifty minute arrangement of "The Barber of Seville" with the charming prima donna as Rosina. Assisting Miss Nielsen on her tour will be: Jeska Swartz, contralto; Alfredo Ramella, tenor; Jose Mardones, basso; Rodolfo Fornari, baritone; Luigi Tavecchia, basso-buffo, and Cesare Clandestini, musical director and accompanist.

"We've got a brand new mahogany piano," said Mr. Cumrox.

"But nobody in your family can play it."

"Yes, that's the best thing about it."—Washington Star.

## Heinrich Hensel and His Friends in England.

Heinrich Hensel, the leading German tenor at Covent Garden, London, is enjoying himself in England this season. When not engaged at the opera house or busy with



MADAME NOWAK, MADAME HEINRICH HENSEL, HEINRICH HENSEL AND ANTON VAN ROOY IN ENGLAND.

rehearsals Hensel and his wife, with their friends, take delightful rides in Hensel's auto cars, of which he owns a number. The singer himself is an expert chauffeur, and



ANTON VAN ROOY, HEINRICH HENSEL, MADAME HENSEL AND MADAME NOWAK.

it is to this out of door exercise that Hensel attributes his splendid physical condition. Anton van Rooy, the popular Wagner baritone, has taken frequent trips with



HEINRICH HENSEL AND MADAME HENSEL IN HYDE PARK, LONDON.

the Hensels this spring, and Madame Nowak, another friend, has often accompanied them.

Two of the snapshots in this sketch were taken while riding in the English countryside, and one shows Mr. Hensel and Madame Hensel in Hyde Park, London.

Hensel is to return to America next season, as he has been re-engaged for the Metropolitan Opera House.

## Opera Register.

The following operas were produced on May 9:

Frankfurt—"The Flying Dutchman."  
Basel—"Tiefand."  
Brunswick—"Götterdämmerung."  
Bremen—"Königskinder."  
Coburg—"Pagliacci."  
Dortmund—"Mignon."  
Dresden—"Tiefand."  
Hamburg—"Tristan and Isolde."  
Cologne—"L'Africaine."  
Leipzig—"Huguenots."  
Munich—"Meistersinger."  
Paris—"Mefistofele."  
Strassburg—"Rosencavalier."  
Zurich—"Orpheus."

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## HELEN VON DOENHOFF'S OPERATIC CLASSES.

For next season Helen von Doenhoff, one of the prominent teachers of New York, will have two operatic classes. Singers or students should apply early to Madame von Doenhoff as she has a part of her time already engaged with her own pupils in voice culture.

It is purely logical to state that the best teacher of opera repertory and dramatic action is one who has her-



HELEN VON DOENHOFF AS ORTRUD.

self (or himself) had long experience on the stage. Madame von Doenhoff was formerly one of the leading dramatic contraltos, and it is not so long ago that the world has forgotten about it; many music lovers in different parts of the country remember the magnificent impersonations of this temperamental artist; her rich and colorful voice and the wonderful grace and histrionic skill that characterized her work. For years the friend of managers in all parts of the world, Madame von Doenhoff was particularly favored by such astute managers as the late Heinrich Conried and the late Henry Wolfson; both used to send pupils to her studio, which is now located at 1186 Madison avenue, corner of Eighty-seventh street, New York City.

When the representative of THE MUSICAL COURIER called at the Von Doenhoff studio last week Mrs. Gustav Kerker, soprano, was taking a lesson in tone placement, and later charmed a select company by singing Van der Stucken's lovely song, "O Komm mit Mir in der Frühlingsnacht," "Im Kahne" by Grieg, and "L'Heure Exquise" by Hahn. When Mrs. Kerker ended her lesson Harriet Barkley-Riesberg, coloratura soprano, gave a remarkable exhibition of florid singing by her rendition of several operatic arias. The training given by this accomplished teacher is more than mere teaching of voice; as a teacher Helen von Doenhoff is an inspiration to her pupils. Her sympathy pervades all, and she is one of the very few who is never at a loss over what must be done to overcome radical defects. She is a progressive woman, one who knows how to blend the best of the old with what is worth while in the new.

However, Madame von Doenhoff is yet to make her greatest influence felt in the world as a teacher of operatic singers. In her own time she was considered one of the strongest Ortruds and Azucenas ever appearing in this country, and it will interest many to hear that Madame von Doenhoff could sing these roles in either German, English or Italian. An artist who does as well in Verdi parts as in Wagner, is one that is prepared to guide others in the traditions of these great composers, whose centenary will be celebrated next year (1913). Wagner was born May 22, 1813, and Verdi, October 9, 1813.

"In closing my work for the season I might say to you," said Madame von Doenhoff, "that I find a slight improvement in the work of vocal teaching from what existed in this country ten years ago; teachers seem really anxious to get results, and without results no teacher can claim success. Still you know my hobby, if you choose to call it that; I want to see New York have a school for opera, one where merit rather than influence counts in accepting pupils. It should be partially endowed in

order that the teachers are not handicapped by financial considerations. Such a school should have a corps of special teachers for languages, diction, voice culture, dramatic action, fencing, dancing and stage deportment. I have never been able to convince myself that one teacher is sufficient to train a complete artist. I know in my own schooling that several masters contributed to develop my talents. The watchwords of the opera school for debutants, when we get it, should be 'thoroughness, co-operation and patriotism'; we must endeavor to do something for the upbuilding of American ideals, and we must, at all hazards, protect young women who are striving to make careers. New York should be the home of this school for opera debutants, and as it grows we might establish ranches in other cities."

Madame von Doenhoff will remain at her studio until June 15, when she leaves town for her summer home in the Catskills. Announcement of her new season will be made later.

### California Titanic Benefit.

The Saturday Club of Sacramento, Cal., gave a memorial concert at the Theater Diepenbroek on April 28 "to honor the heroic dead of the Titanic wreck with special tribute to the musicians." The organizations assisting were: McNeill Club, Oratorio Society, church choirs, orchestra members of Local No. 12, A. F. of M. The soloists were Edward Pease and Homer Henley, with Miss Geery at the piano.

Following was the program: Orchestra, "Largo," Handel, Harry Olsen, director; prayer, Rev. Frank Kline Baker; baritone solo, "Come Unto Me," Coenen, Edward Pease; male chorus, "Break, Break, Break," Brewer, McNeill Club, Robert Lloyd, director; eulogy, "Heroes of the Titanic Wreck," Hon. Grove L. Johnson; orchestra, "Ase's Death" ("Peer Gynt Suite"), Grieg; baritone solo, "Abide With Me," Liddle, Homer Henley; hymn, "Nearer, My God, To Thee," Lowell Mason, combined church choirs, Oratorio Society and McNeill Club Orchestra, Robert Lloyd, director.

### Whitehill at Cincinnati Festival.

Clarence Whitehill, the eminent baritone of the Philadelphia-Chicago Opera Company and one of the best known concert singers, was one of the principal soloists at the recent Cincinnati Music Festival. His work in



CLARENCE WHITEHILL.

"Elijah" and Franck's "Beatitudes" was magnificent and set down as notable achievements.

Two press criticisms follow:

The greatest interest as far as the soloists were concerned was naturally directed to Clarence Whitehill, the baritone, who assumed the title role. His is a very fine voice, which is not only handled with technical finish and advantage, but which is also employed to express a very musical nature. His Elijah was full of fine contrasts, both dramatically and vocally, while his singing of the familiar, "It Is Enough," secured for him a veritable ovation. Much was expected of him, and it is a pleasure to state that all anticipations were realized.—Cincinnati Enquirer, May 8, 1912.

The soloists also measured up far more satisfactorily than on the opening night. Again the honors went to Clarence Whitehill,

who sang the "Voice of Christ." The beautiful lyric phrases which are allotted to this character role, and especially the wonderfully beautiful closing episode, "O Come Ye of My Father Beloved," were rendered by him with such dignity and purity as to give them all the exaltation of a fervent prayer.—Cincinnati Enquirer, May 9, 1912.

### Yolando Mero's Successful Season.

Yolando Mero's brilliant achievements in Europe and Mexico the past season may best be gauged from the fact that she has already been engaged for orchestral appearances during the season 1913-14 with the Hamburg Philharmonic, the London Philharmonic Orchestras, and with the Freiburg Symphony Orchestra. Scheduled for six appearances only in Mexico, her success was so phe-



Photo by Marceau, New York.

YOLANDO MERO.

nomenal that, despite the unsettled revolutionary conditions of the country, she was reengaged again and again in the different cities until she had made sixteen appearances all told before she left home.

In preparation for the coming season, the Wolfsohn Musical Bureau already announces Madame Mero's appearance with the Theodore Thomas Orchestra, the Philadelphia Symphony Orchestra, and at the Worcester Festival, where she made such a brilliant success in her former appearance. During the months of January, February and March the gifted young pianist will make a tour of the Pacific Coast; while other engagements now pending will undoubtedly make this coming season the most successful of Madame Mero's entire career.

Sailing for Europe in June, to remain until September, will give her the rest so essential in the preparation for the travel and work that the winter holds in prospect for her.

### Frederic Shipman's Plans.

Frederic Shipman announces the following plans for next season: Lillian Nordica, who opens her season at Bangor, Me., on October 10, and who will undertake three concert tours through New England, Eastern Canada and the West, will be under his management for the third season.

Mr. Shipman will also have the exclusive management of Frances Alda, David Bispham and Mary Hallock, the American pianist. Madame Alda is spending the summer in Europe, but she will return on October 7 and will open her season with a New York recital in Carnegie Hall soon afterward. Madame Alda has been engaged for the Metropolitan Opera during December, January and February, but will undertake a concert tour during October and November and a second tour at the close of her opera season, during March and April.

David Bispham will have a busy season under Mr. Shipman's direction, as an elaborate schedule of 150 concerts has been arranged extending from September 3, when he opens in Halifax, N. S., until the middle of May.

Madame Hallock will make an extended concert tour, which will open in New York on November 16, when she will appear with the New York Rubinstein Club at its first concert of the season.

### Musical Sailings.

Alessandro Bonci, Mary Garden and Lillian Nordica departed on the George Washington, of the North German Lloyd, May 18.



**Indianapolis Conservatory of Music.**

INDIANAPOLIS, Ind., May 15, 1912.

The production last week of the ever attractive "Mikado" at the Murat (the large new theater run by the Shuberts of New York) by 120 pupils of the Indianapolis Conservatory of Music, was perhaps the most brilliant musical treat of the home talent season. The proceeds were donated by the conservatory to the Children's Aid Association of Indianapolis.

It was real enjoyment to have a renewal of this popular opera in a way that fully preserved the traditions from its initial days when its unparalleled success made its tuneful melodies and funny dialogue familiar to every young musical aspirant of that time.

Edgar M. Cawley, director of the Indianapolis Conservatory of Music, has established the precedent of producing at least one good light opera a year by the students. These have been of unfailing inspiration to the ambitious pupil, and a stimulus in a general way to the musical life of the city, furnishing a sort of musical impulse also to the conservatory life—an incentive worth while, thus giving the pupil the advantage of singing with orchestral accompaniment under Mr. Cawley's direction, besides appearing before the best people of this city. This the live and progressive pupil fully appreciates. Another year this will develop into the giving of grand opera, for instance, taking an act from one of the modern French school; another, from the late Italian and still another to be given in English—each presented with a different cast—the traditions and librettos being studied and con-



DELPHA REGINA VEST.

sidered musically by the most advanced pupils throughout the year, beginning in September next. This musical stage work is encouraged by both Mr. Cawley and his talented wife, who was formerly Sarah Scorgie, of Leipsic, and a pupil of Cappelmeister Hans Sitt, of the Conservatorium there.

The performance of "The Mikado" on Wednesday evening, May 8, was rewarded with the presence of over 1,600 people, including Governor and Mrs. Marshall, Senator and Mrs. John Kern, ex-Senator and Mrs. Albert Beveridge, Mr. and Mrs. Meridith Nicholson, James Whitcomb Riley and many other prominent personages.

The work by the pupils of both chorus and cast was far

beyond the anticipations of friends, and had been most carefully guided by Mr. Cawley and his assistants.

Herschel Hamilton was the Mikado, and showed a voice of magnificent quality together with a good musical conception of his role. Wesley Howard, tenor of Boston, was Nanki-Poo, being one of the young voice teachers of the conservatory. He was a worthy exponent of the work



FRIEDA KLINK.

he teaches, having a beautiful tenor voice used with musical discrimination. Frieda Klink is one of the promises of the voice department, her role as Katisha being professional in the extreme. Her singing was artistic, her conception broad, and while but a student in its proper sense Miss Klink shows that she views a future not perceived by the average young girl. She is a pupil of Glen Friarmood, of the conservatory. Ko-Ko was taken by Leslie Morrison, who surpassed himself. Delpha Vest, as Yum-Yum, was quite a revelation as to winsomeness and the dramatic and musical conception of her character. "The Moon and I" was her hit of the evening. The parts of Peep-Bo and Pitti-Sing were taken by Zelma Fountaine and Marcia Aker, both musical and attractive characters. Floyd Campbell, as Pooh-Bah, and Orrison Hayes, as Pish-Tush, were excellent.

The work of the orchestra, a product of the conservatory, was up to the usual standard of the institution, the players being students and entirely trained by Mr. Cawley.

This school's standards are rising from year to year, and with this sense of progress the Cawley Conservatory is bound to rank still higher.

**Plays with Nine Fingers.**

The Baltimore Sun of May 15 said:

"It takes ten fingers for me to tackle solo work, and tonight I have but nine, so I will confine my performance to two piano selections with Harold Rendolph."

Ernest Hutcheson, the noted pianist, with a faint smile, held up

the fifth finger of his left hand last evening at the Florestan Club, at which he appeared at his farewell recital in Baltimore before his European tour. Then he and Mr. Randolph sat down at the piano and his hearers fairly held their breath as the strains of a wonderful Liszt prelude rang through the clubrooms.

"I was playing ball about four weeks ago," explained Mr. Hutcheson afterward, "and chipped a tiny piece of bone from my finger. This is the first time I have played since. I am afraid to bear any weight upon it, and have to play my octaves for the present with my first and fourth fingers."

Mr. Hutcheson declared that he did not expect to play in public in Baltimore again this season.

**Francis Hendriks, Pianist and Composer.**

Francis Hendriks, who was born in New York City, received his first musical instruction from his mother, and continued his studies later, with a pupil of Leschetizky, prior to his European sojourn of eight years, five of which were spent with Leopold Godowsky in Berlin, in pursuing his piano studies, and with Hugo Kaun as student of theory, orchestration and composition.

At the conclusion of these studies he appeared with signal success in Berlin, Paris, Brussels, London, and many smaller cities abroad, and followed that up by an equally successful tour of America.

Three different publishers in Germany have brought out Mr. Hendriks' compositions, among which are a number of songs, Twelve Concert Etudes for Piano, a Book of Preludes, Book of Tone Poems, and several smaller compositions.

To aid him in this creative work Mr. Hendriks has had the cordial support and encouragement from such men as



FRANCIS HENDRIKS.

Busoni, Rosenthal and Ganz, among other great European artists, and Charles Wakefield Cadman, the young and gifted American composer.

The White-Smith Music Publishing Company, which has made such a splendid success for Mr. Cadman and others writers, has also accepted compositions by Mr. Hendriks, the first publication being a beautiful piano cycle entitled "Four Dances Esthetiques." These are to be used quite extensively during the coming season by many of the leading pianists of this country and Europe.

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[Phone 5554 B. B.,  
84 Gainsboro Street,  
Boston, Mass., May 18, 1912.]

A concert of unusual interest was that given under distinguished patronage at Brattle Hall, Cambridge, by Clarence Cameron White, violinist, and Harry Thacker Burleigh, baritone, considered by many the two foremost musicians of the colored race.

That there is a sufficient public for many and varied kinds of programs at the orchestral "Pops" in Symphony Hall was proven by the large audience at both Wagner night, May 13, and Amherst night, May 15. For the former the numbers given included, besides the selections from "Lohengrin," "Götterdämmerung," "Tannhäuser," and "Die Walküre," a Strauss waltz, an excerpt from "La Traviata," Auber's overture to "Masaniello," Lehar's music from "Gypsy Love" and Strube's rousing march, "1911."

Sailing June 1 for a summer of pleasurable rest combined with musical observation, Mrs. Hall McAllister and her two children will return late in August for the series of North Shore musicales which Mrs. McAllister has arranged to take place in September.

Of interest to followers of Boston Opera Company doings is the announcement of the engagement of Evelyn Scotney (the young soprano who made such a sensation last season with her wonderful coloratura voice), to Howard J. White, of Providence, graduate of Brown University and a musician of splendid attainments.

A pupils' recital, where pupils are not asked to play indiscriminately, whether they are able to or not, where the numbers are chosen with a view to the individual fitness and capabilities of each pupil, can really become a most interesting and enjoyable event, and this was fully proven at the piano recital in Steinert Hall, May 14, by pupils of Richard Platt. Nor were these the only admirable features of this recital, as the playing itself in every instance, except once or twice when the muscles

stiffened through nervousness, revealed the tone produced by an easy, graceful arm movement, evidently a strong feature of Mr. Platt's teaching. With each one then possessing this as a foundation, the greater technical facility of one, the musical imagination of another and the excellent rhythm of a third, were all developed according to the individual talents of the pupil. Mention must be made, however, of the artistic work of Esther Greene and Ethel Perkins, which was not only excellent judging them as pupils, but need not suffer in comparison with some professionals. For a fitting close to the appended program Mr. Platt gave a brilliant rendering of the Grieg concerto: "Du Bist die Ruh" (Schubert-Liszt), impromptu, F minor (Fauré), Ellinor Clough; "Papillons," op. 2 (Schumann), Alice Park; "Sicilienne" (Bach-Hensler), "La Fileuse" (Raff), "Grillen" (Schumann), Esther Greene; impromptu, A flat major (Chopin), "Erotik," "Homeward" (Grieg), Katherine French; "Gondoliera" (Liszt), etude, "Cascades" (Gebhard), Clara M. Clarendon; etude, op. 25, No. 7 (Chopin), barcarolle (Rachmaninoff), "Marche Militaire" (Schubert-Tausig), Ethel Perkins; nocturne, op. 9, No. 2 (Chopin), "Bourrée Fantasque" (Chabrier), Hélène Dufort, and concerto (Grieg), Richard Platt. Second piano accompaniment by Miss Greene.

Word received from Frank L. Waller, coach and accompanist of the Boston Opera Company, now in Paris, reports him as comfortably settled and ready for a summer of earnest work.

The concert by the advanced students of the New England Conservatory at Jordan Hall, May 14, was the twenty-fifth of the series given this season.

As a result of his recent appearances in Washington, D. C., where he made a host of friends among the representative people of the city, Charles Anthony has four definite reengagements to play there next season and a number of others pending. Engagements in Boston's vicinity recently filled by Mr. Anthony were: May 13, soloist at final meeting of the Deutsche Gesellschaft, Hotel Somerset; May 2, recital in Hingham, and May 7, recital in Lexington.

At the "Pop" concert given under fashionable patronage at the Hotel Somerset, May 6, Anna Miller Wood, contralto, gave a group of songs by Mabel Daniels, with the composer at the piano. Miss Wood also sang with much success at a meeting of the Salon Français de Boston, held at The Tuileries, May 4.

Recent appearances of Edith Eullard, soprano, a former pupil and now assistant teacher with Anna Miller Wood, were: Concert in Cambridge; soprano soloist in "Elijah," sung by the choir of the Perkins Institute for the Blind

in Jordan Hall with forty members of the Boston Symphony Orchestra, and appearance at Boston Symphony Orchestra concerts, April 26, 27, in chorus of sixteen voices chosen for Debussy's "Sirens."

News from the recent festival held at Denver, Col., tells of the splendid success made by George Hamlin with his rendering of Lola Carrier Worrell's dainty song, "In a Garden," which received high praise from press and public alike. As a brilliant and rising composer Mrs. Worrell has been much in the public eye through the number of her compositions now being sung by the leading artists before the public.

Margaret G. Palmer, soprano, pupil of Clara Smart, of this city, gave a most interesting and enjoyable song recital in Steinert Hall, May 15, before a warmly appreciative audience. Miss Palmer's program was varied and well arranged.

BLANCHE FREEDMAN.

## Francis Stuart Pupil.

Thomas Farmer, Jr., a young baritone now studying with Francis Stuart at Carnegie Hall, New York, is among the new singers who will be heard in concert and oratorio next season. At a recent impromptu musicale in Mr. Stuart's studio, Mr. Farmer revealed a voice of noble quality and good method in the big aria from Mendelssohn's oratorio, "St. Paul." Later, Mr. Farmer sang a number of songs in a very acceptable manner. Miss Marshall, employed as accompanist in the Stuart studio, delighted the company by singing the "Shadow" song from "Dinorah," playing her own accompaniment without a note of music in sight. A young Russian tenor, endowed with a phenomenal voice and talents, now studying with Mr. Stuart, is among the future debutants from this studio.

Mr. Stuart is to remain in New York until the end of June and will continue his teaching. His studio will be closed during July and August and reopened early in September.

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BOSTON—NEW YORK



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## MISSISSIPPI WOMEN'S CLUBS.

A very interesting, as well as instructive, feature of the Mississippi Federation of Women's Clubs is the spirit of friendly rivalry and self improvement encouraged by the contests in literature and music. The recently established music contest is to have a permanent place henceforth in the federation work in Mississippi. The music committee of the Mississippi Federation of Women's Clubs offered a valuable loving cup for the best original musical composition.

As a rule these competitions among amateurs—and among professional musicians, too, for that matter—produce results that have little artistic merits, for the simple reason that there is no set standard by which the competing compositions are judged. The least worst gets the prize. The recent competition in Mississippi, however, brought to light a number of musical compositions of considerable merit. In fact, three manuscripts from the pen of Jamie Sexton, of Hazelhurst, Miss., proved to be quite above the usual amateur level and worthy of a review in these columns among the published works of the composers of repute.

"The Captive's Vision" is a serious, well written song, working up to a fine emotional climax, and giving evidence of a natural melodic gift that is well worth cultivating and that promises well for the future.

"The Answer" is a dainty little song, somewhat after the manner of an Old World folksong, for which the composer has also written the words. This song is interesting, but we believe that the composer's development will be in the direction of the more passionate and modern "Captive's Vision."

This young lady composer has also tried her hand at the more difficult art of composing instrumental music which has no voice or words to help it. She has succeeded admirably in her "Prelude"—a serious, brooding, semi-tragic solo, suggestive of Chopin in places, though original enough to encourage the belief that with further training, added years and experience Jamie Sexton should win an enviable place among the women composers of America. We shall look forward with much interest to her prowess and achievements.

### MUSIC IN HOUSTON.

Houston, Tex., May 15, 1912.

The Houston Public School Art League presented De Pachmann, the great Russian pianist, at the Prince, on the night of April 27. One box contained the officers of the Girls' Musical Club, Ima Hogg, Rosine Houston, Mary Bowles, Laura Franklin, Rosalie Hutcheson and Alice MacFarland. Galveston was represented with a box party, among whom was Rebecca Trueheart, president of the Girls' Music Club of that city. The great Chopin interpreter was at his best and charmed his listeners as no other pianist has this season.

The resignation of Mrs. Robert Cox as director of the Treble Clef Club will be a widely felt misfortune to that club. Mrs. Cox, with her splendid executive and musical ability, has raised the chorus from a scattered handful of eighty trained voices, whose beautiful ensemble work has delighted Houston audiences for a number of years. Mrs. Cox has a large class in voice training and it is impossible for her to continue as director of the club to the great regret of every member of the organization.

Jomelli appeared as the last soloist of the season for the Treble Clef and won even a stronger hold, if possible than before at this, her third consecutive appearance as soloist. Madame Jomelli is such an artist! In appearance she charms her audiences before even a note is sung.

Unusual interest is awakened by the engagement of Houston's greatly beloved artist, Mrs. MacMahon, who is now making her home in New York. She possesses a

soprano voice of sweetness, purity and natural beauty and has endeared herself to hundreds of her singing in Christ Episcopal Church of Houston. The return of this favorite will, indeed, be a treat to her old admirers, who will delight in welcoming her.

Mrs. William Abbey, vice president of the Woman's Choral Club of Houston, will give a musicale soon at the Bender Hotel, the artists to be announced later. Several



JAMIE SEXTON.

hundred guests will be present and the affair promises to be brilliant.

### MUSIC IN TOLEDO.

Toledo, Ohio, May 16, 1912.

Tuesday night the "Symphony Hall" concert was given by the combining of the Orpheus and Eurydice clubs, the Männerchor, and a public school chorus, with these artists as soloists: Mrs. Albro Blodgett, soprano; Mrs. Thomas Davies, soprano; Beatrice Byers Taggart, contralto; Thomas Davies, tenor; Paul Rosebrugh Geddes, baritone. The Toledo Symphony Orchestra also filled a large place on the program, which was one of variety and given and received with great enthusiasm. The object calling into existence this concert is the building of a great music hall. Mrs. Otto Sand, Sophia Rideout, Otto Sturmer, Mrs. H. W. Dachtler, Frederick Adams and Dr. T. Zibinden were the accompanists of the evening. Walter E. Ryder, Mrs. S. M. Jones, Joseph Wyllie and Arthur W. Korthener directed the various organizations.

The Bleu Quartet, Mesdames Oswald and Cornell, and Misses Masters and Goodwin, and Paul R. Geddes, baritone, gave an excellent program at Epworth Church Friday night.

Trinity Choir, forty voices, will give Rossini's "Stabat Mater" May 21, under the direction of Herbert Foster

Sprague. Roy Strasser will sing "Inflammatus" with the chorus, and Harry Purcell Blair and Charles Smith the great duet "Quis est homo"; W. A. Zapfe, the baritone aria "Pro peccatis," and Leroy Wickenden, the "Cujus animam." This choir is rated as one of the finest in the country. It has done fine things.

An appreciation has been proffered a Toledoan, Mary Willing Meagley, when recently the famous contralto, Eleanora de Cisneros, upon hearing Mrs. Meagley's composition, "Memory," asked immediately to have it included in her repertory. This song has won great favor by the singing of it by Madame Rider-Kelsey this season.

The Orpheus Club will be sponsor for the June festival to be given June 10 and 11, with the Theodore Thomas Orchestra and these soloists: Florence Hinkle, soprano; Nevada van der Veer, contralto; Herbert Witherspoon, basso; Reed Miller, tenor. The Orpheus and Eurydice clubs will contribute a number of choruses on the programs of Monday night, Tuesday afternoon and evening. This great event takes in much of Northwestern Ohio. Kathryn Buck is the local manager.

EVA D. GARD.

### MUSIC IN OREGON.

445 Sherlock Building.  
Portland, Ore., May 11, 1912.

A large audience attended the Heilig Theater on May 1 to hear the Flonzaley Quartet. The program presented by these celebrated musicians proved of exceptional interest, containing works of Beethoven, Dvorák, Mozart and other composers. The quartet's reception amounted to one continuous ovation. This was the last concert of the season given under the local management of Lois Steers-Wynn Coman, to whom many thanks are due for having brought a large number of artists to Portland.

Last week Rose Blackmore, an English pianist, gave a recital in the new Multnomah Hotel. She is a newcomer. Rose Bloch Bauer, soprano, and Charles Duncan Raff, cellist, assisted. W. F. Boone was at the piano.

The popular cantata, "Queen Esther," was given in the First Methodist Episcopal Church on Friday evening, April 26, for the benefit of the Willamette University Endowment Fund. E. S. Miller wielded the baton.

Dr. Augustus Milner, the Irish baritone, gave a recital in the Masonic Temple last evening. Edith Haines Kuester, pianist, assisted.

April 30 a number of the many bright piano pupils of Jocelyn Foulkes assembled at her home and played works by MacDowell and Grieg. Katherine Kerr read a paper on the life of Edward MacDowell. Consuelo McMillan told the story of "Peer Gynt," and Margaret Elliott read Holmes' "Chambered Nautilus." A sketch of the evolution of the piano was given by Adeline Kendall.

Lovers of male chorus singing were given an unusually good treat on April 26 when the Apollo Club of sixty voices appeared in concert. Compositions of excellent caliber marked the program, which included "Carmena" (Wilson), "Lullaby" (Brahms), "A Plainsman's Song" (Bliss), "Reveries" (Storch), and "The Nun of Nidaros" (Dudley Buck). H. W. Newton, tenor, of Spokane, Wash., was soloist. He has a voice of uncommon beauty and was given a most enthusiastic reception. Don Zan, baritone, was heard to good advantage in an incidental solo. The club and the soloist were forced to respond to numerous encores. Much of the success of the concert is due W. H. Boyer, the club's admirable conductor. The accompaniments were in the competent hands of Edgar E. Coursen and William C. McCulloch, pianists, and Ralph W. Hoyt, organist. A large crowd attended the concert. It was given in the Heilig Theater and was the second of the present season.

This evening Gustaf Holmquist, basso, of Chicago, will appear in the Masonic Temple. JOHN R. OATMAN.

## MUSIC IN NASHVILLE

NASHVILLE, TENN., May 15, 1912.

The appearance of Gerville-Reache in recital on April 15 was one of the important events of the very full local musical season. The rapid and phenomenal success attained by this great singer, which seemed incredible before hearing her, is easily understood after the hearing. She possesses the glorious voice of a Schumann-Heink, with its beauty and opulence of tone, and the temperament of a Calvé, and this wealth of equipment is beautifully amalgamated with her own artistic insight. Never in her most impassioned delivery is emotion "on the rampage" or vocal finish and phrasing allowed to suffer, and yet she is, above all, a "temperamental" singer. From a Gluck aria to "La Cloche," by Saint-Saëns, she sang superbly and received innumerable recalls. She gave as encores the "Habanera" from "Carmen," a lullaby by Gertrude Ross, and the "Air du Tigre," from Massé's "Paul and Virginia." Madame Gerville-Reache was well supported by Adam Buell at the piano, whose own solos were so well received that he was obliged to give two encores, the "Turkish March" from "Ruins of Athens," and Grieg's C major nocturne.

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Giuseppe Randegger, of New York, who will locate in Nashville next season, gave a lecture recital here on April 29. Both as lecturer and pianist Mr. Randegger made a most favorable impression, and will be welcomed to the local ranks of teachers.

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Bowling Green, Ky., had a music festival May 10, with Franz Strahm as director. There were two performances, a miscellaneous program in the afternoon and Haydn's "Creation" in the evening. The orchestra was from the Orpheum Theater, Memphis, Tenn., John W. Borjes, leader. The soloists were: Alice Turner Parnell, soprano, Cincinnati, Ohio, formerly London, England; Edward Walker, tenor, of Chicago; Milton Cook, basso, of Nashville; John W. Borjes, violinist, of Memphis; Sallie Rodes, pianist, of Bowling Green, Ky., and Louise Strahm, accompanist, of Bowling Green, Ky.

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The last of this season's concerts given by the MacDowell section of the Centennial Club, Mrs. M. M. Gardner, president, was that by Mr. and Mrs. John W. Nichols, tenor and pianist, on the evening of May 10. Mr. Nichols' beautiful voice and sincerity of manner impressed his hearers from the outset and commanded their approval and applause throughout the program. He was obliged to repeat the Debussy "Mandoline," the old English song "When I Was a Bachelor," "Love's Devotion" by Frank E. Ward, and a boat song by Stanford. Mrs. Nichols gave a fine performance of Saint-Saëns' "Etude in forme de Valse," and as an encore the prelude from MacDowell's first modern suite. Her playing of the piano part in the Debussy "Mandoline" was one of the very best bits of accompanying ever heard here.

PRUDENCE SIMPSON DRESSER.

## "Allgemeiner Deutscher Musikverein."

The annual meeting of the General German Music Society (see German title in headline) will take place this spring at Dantzig, Germany, from May 27 to 31. There will be two orchestral and two chamber music concerts.

Some of the works to be heard are C. H. David's "Sturmesmythe," for chorus and orchestra; R. Mors' symphonic prelude, "Und Pippa tanzt"; H. G. Noven's violin concerto; Ernst Boehe's "Tragic" overture; two songs with orchestra by H. Stamer; excerpt from Alfred Schattmann's opera, "Des Teufels Pergament"; a performance by the Dalcroze School; Jan Ingenhaves's string quartet (three movements); Julius Weismann's variations (for violin and piano) on an old "Ave Maria"; five songs for tenor, by Walther Bransen; Josef Haas' "Divertimento," for string quartet; Rudi Stephan's "Music for Seven Instruments"; J. Marx, four songs for soprano; Joseph Renner's sonata for violin and piano; Paul Scheinplugs movement for string quartet; Paul Juon's piano quartet; Ervin Lindvalls D major symphony; G. Selden's "The Pilgrim," for baritone, chorus and orchestra; A. P. Böhm's symphonic tone poem, "Haschisch"; R. Werner, two duets for soprano, tenor and orchestra; Otto Lies' symphonic poem, "Twilight at Sea," and Wagner's "Kaisermarsch." Fritz Binder, of Dantzig, is to be the conductor.

## Spooner a Carbone Pupil.

Philip L. Spooner, who gave a successful recital recently in Washington, D. C., is a pupil of A. Carbone, the well known New York vocal teacher. Mr. Carbone will teach three days a week all summer on account of the numerous requests from teachers and professional singers, who are desirous of availing themselves of Mr. Carbone's experience and ability during a period when they have sufficient time for such work.

## Publications and Reviews.

## NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

## Sam Fox Publishing Company, Cleveland.

AUTUMN SKETCHES. A book of Autumnal Impressions for the Piano. By Wilson G. Smith.

This collection of poetic and imaginative lyrical pieces for piano solo are clearly modeled after Schumann's "Forest Scenes," but in manner and form only. The sum and substance of these pieces are original. The melodies are natural and unaffected, and the harmonies never once suggest a striving after effects or any eccentricity. Wilson G. Smith has written long enough to have arrived at that simplicity of style which characterizes alike the skilled.

KATHLEEN

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## Ovide Musin, Publisher, New York.

"MAERCHEN" (Fairy Tale), a violin solo with piano accompaniment. By George M. Denniston.

This is a graceful and melodious little solo beginning like a barcarolle in rhythm, but breathing the spirit of a spring song.

"EXTASE," valse lente de concert, for violin solo, with piano accompaniment. By Ovide Musin, op. 22.

This is not merely the production of a virtuoso who knows how to produce all the best and most captivating effects from his instrument, but it also shows the hand of the artist and the heart of the poet! Like all written pieces the technical difficulties are moderate when compared with the brilliancy of the effect produced.

"PRELUDE," for violin, with piano accompaniment. Composed by Bartolomeo Campagnoli, and transcribed by Ovide Musin.

This brilliant solo is bravura music at its best and displays the abilities of the player to the best advantage.

"SLUMBER SONG," for violin, with piano accompaniment. By Roswell F. Weitzel.

This melodious lullaby should be popular with pupils and teachers alike, for it has charm both of rhythm and of melody, and is well fingered and bowed.

"LE ROSSIGNOL" ("The Nightingale"), a paraphrase on a Russian melody, for violin solo, with accompaniment for piano. By Ovide Musin.

This is one of the most brilliant and effective solos we have ever met with. Needless to say, when Ovide Musin

attempts to write dazzling and captivating passages for the instrument of which he has so long been a past master he achieves results that are entirely beyond the scope of composers who, however talented they may be, are not concert violinists. The variations are skillful from a musical point of view, and the suggestions of the warblings of the nightingale are free from any taint of vulgar realism.

"REVERIE." By Jean Becker, transcribed for violin solo, with piano accompaniment. By Ovide Musin.

This is a solid, broad composition, with much dignity and classical style, but which allows the soloist plenty of scope to show the violin in other music than the more usual brilliant kind.

"MELODRAME." Composed by Guiraud, arranged for two violins by Ovide Musin.

This cantilena will prove of interest to violin students in particular, who have too limited a repertory of violin duet music at their disposal. This particular composition is admirably suited to the violin idiom, and the transcription by Ovide Musin is, of course, masterly.

## Government Printing Office, Washington.

REPORT OF THE COMMISSIONER OF EDUCATION FOR THE YEAR  
ENDED JUNE 30, 1911.

The only paragraph of especial interest to the musical public is to be found on page 19 of this volume: "It is a matter of regret that there is no general forward movement in music education to record. Doubtless some advances here and there have been made, but as far as can be seen there is no clearly marked and definite call from the hearts of the people that their children shall be trained in music, or even trained to appreciate it. The American people are eye-minded, and moving pictures seem to suit their desires better than music. In some way the people should be taught to hear the significant things of life, as well as to see them."

## J. Henry Smythe, Jr., Philadelphia.

From this publisher we have received a number of booklets for children consisting of jingles and rhymes on musical subjects. These books contain wholesome advice and instruction pleasantly hidden under rhymes that will also cause them to be remembered. The little volumes are illustrated with children at the piano, dancing, singing, and also in society when they are grown up. "Playtime," for instance begins thus:

The child is father to the man,  
For music's culture you must plan,  
Don't let lessons be deferred,  
For children should be seen and heard.

We call the publisher's attention to the fact that the first line, as written by Wordsworth, is: "The child is father of the man."

Some of the other booklets are: "Children's Circus," "Playing Circus," "Playtime," "The Children's Party."

## All Praise Eleanore de Varrene-Stock.

A prominent woman who has known Eleanore de Warrene-Stock for many years declared the soprano is singing more artistically than ever; her beautiful voice has grown mellow and richer, and this same enthusiast added: "It is very fortunate that Eleanore Meredith Stock has entered the field again, because her beautiful voice, which was so true to the pitch, was always very welcome wherever she sang."

Some press opinions of Madame de Varrene-Stock's appearance in Toledo last year, and a former engagement at the Worcester Music Festival in a performance of "The Messiah," are appended:

Eleanore Meredith Stock is really a great singer. Her magnificent soprano voice possesses a sweetness and clarity which the aria "Ah Fors e Lui" ("La Traviata"), Verdi, gave her ample opportunity to display. Those who heard Nordics when she sang here in the spring will remember that many of the tones of Madame Stock rivaled those of the other sweet singer. Madame Stock also combines the gift of strong dramatic expression with a singularly beautiful and rhythmic enunciation.

The audience were insistent that Madame Stock should give them as an encore "My Violet," which she did graciously and charmingly.—Toledo (Ohio) Times.

Two new solos by Eleanore Meredith Stock. Weber's grand selection from "Oberon," "Ocean Du Ungeheur," is one of the most beautiful musical creations ever written for the dramatic soprano. This Madame Stock sang with superb effect in German, her tone quality, expression and technic being thoroughly adequate. "Last Rose of Summer" was given for an encore.—Toledo Daily Blade.

## WORCESTER MUSIC FESTIVAL ("THE MESSIAH").

Interest centered largely in Eleanore Meredith Stock, who sang the soprano solos. She has a pleasing presence and a modest bearing, and her voice shows every evidence of earnest and judicious training. It is fresh and smooth in quality, and is also sweet and penetrating. In "Come Unto Him" she vouchsafed the most commendable legato singing of the evening.—Boston Herald.

## Near-English.

Day-to-Day Dialogues.

"Go to the opera last night?"

"Yes."

"Sung in English, wasn't it?"

"So I was told."—London Sporting Times.



## Marie Rappold Swayed Music Lovers in Denver.

As was stated in THE MUSICAL COURIER last week, Marie Rappold added to her laurels by her remarkable success at the recent music festival in Denver. Alice Rohe, writing in the Daily News of Denver, stated: "Madame Rappold's voice and art supreme; regal in robes to grace Sheba's Queen."

The same article included the following review:

If a faint, vague, vapory spirit of uncertainty as to the artistic success of the music festival lurked in the minds of some who attended the opening night, these spectres of doubt were put to flight last night before the golden notes of Marie Rappold. Artistically, the second night and the third performance of the music festival so outclassed the premiere that there was wonder in the minds of all as to why Madame Rappold was not chosen as the soloist for the opening of the big spring music festival.

Richness, finish, color of tone, has this same glorious voice of Rappold, and the dramatic power, the perfect diction, the charm of personality, the smartness of costume—the entire air—gave to Madame Rappold's appearance that most rare and desirable feeling in an audience—the sense of complete enjoyment, the knowledge that it need have no indecision as to how a high note was to be taken or how Denver's altitude might affect the voice.

It is not going too far, I am sure, to say that no "hit" has been made in Denver musical events like that of Madame Rappold at the Auditorium last night. A real ovation was tendered the splendid, gorgeous looking woman, who sang so divinely. Youthfulness there is to the voice of Rappold, but there is, too, the finish and confidence of the really great artist.

Not even the Queen of Sheba, of whom she sang later, arrayed in all her glory was more exquisite than Madame Rappold last night. Arrayed in a white satin gown with tunic of pale blue, garnished with crystal and floating scarfs of white chiffon embroidered in silver, a silver band and white aigrette in her hair, Madame Rappold made a stunning figure as she stood outlined before the background of splendid artist-musicians.

Denver could realize last night how New York awoke one night seven years ago to the sound of a new singer's voice in the Metropolitan Opera House and pronounced her famous.

Indeed, it was an evening not to be forgotten in Denver, the second night of the festival, which was finer musically, more brilliant than the premiere, was opened by the inspiring Tchaikovsky fifth symphony.

But to return to the star of the evening, the splendid artist, Madame Rappold. Her first number, which claimed the entire audience as her own immediately, was Max Bruch's "Ave Maria" from "The Fire Cross."

Madame Rappold gave to this aria a wealth of temperament and dramatic fire. In fact, before this song was finished Denver realized that Rappold combines every attribute of a great artist. Voice, intelligence, musicianship, charm—"perfectly lovely" is the untechnical

gathering of Denver's most representative people absolutely clamoring for more.

Indeed, the Denver music festival sponsors should feel proud of the perfect evening they gave music lovers at the Auditorium last night.—Denver Daily News, May 11, 1912.

Extracts from the Denver Post on the same concert, and from the Denver News on the second appearance of Madame Rappold at the festival, are appended:

Rappold sang superbly last night at the second concert of the music festival. Her clear, musical tones rang out faultlessly in the opening "Ave Maria." It was a work of art—grave, solemn, seraphic. One could not wish for a more perfect method or a finer phrasing.—Denver Post, May 11, 1912.

Yesterday afternoon Marie Rappold repeated her almost sensational success of the evening before in the fervid aria which Eliza-

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beth sings to the "Hall of Fame" (Dich theure Halle) from Wagner's "Tannhäuser," to which she added the Bach-Gounod "Ave Maria," sung with religious fervor and intensity.—Denver News, May 12, 1912.

Marie Rappold, prima donna soprano, is splendidly satisfying. Madame Rappold's voice is intensely dramatic, full of fire and go. The immensity of its vitality carries one along. With all this, it is of lovely quality, clear and colorful. Her enunciation is a delight.

"Ave Maria," from "Fire Cross," Max Bruch, is a song of large import. Madame Rappold gave it a broad reading. Her breadth of tone, freedom and unflinching power brought instant recognition. The audience gave her an ovation in its enthusiastic applause. Recall upon recall brought her again in a brilliant encore.

The grand aria from "The Queen of Sheba," Gounod, was sung in English. Her artistry and clear enunciation gained her audience the second time. The large and insistent applause made her respond with two encores. Few, if any, of the audience realized that Madame Rappold had not had a rehearsal with the orchestra. Her large success speaks all the more for the splendid work she gave us.—Denver Times, May 11, 1912.

### Madame Charles Cahier at Mahler Festival.

A cable despatch from Mannheim states that Madame Charles Cahier's singing at the Mahler festival was a revelation. The despatch was sent by Theodore Spiering to Manager Loudon Charlton, who now is booking an American concert tour for Madame Cahier. The festival in Mannheim is one of a long series of important engagements which the distinguished American contralto will fill this spring. Early in October, Madame Cahier will come to America and will remain in this country three months, dividing her time between her concert bookings and her appearances at the Metropolitan Opera House.

Referring to Madame Cahier, Camille Saint-Saëns writes in the Echo de Paris: "Madame Cahier is a very, very great artist with a golden voice." Arthur Nikisch recently called the prima donna "the great, the pre-eminent artist," while other prominent German conductors have agreed that as a lyric singer and a dramatic interpreter she takes rank among the foremost of her contemporaries.

### Adele Krüger at Mobile Saengerfest.

Adele Krüger, the soprano, sings this week at the saengerfest in Mobile, Ala. The popularity of this American singer is explained by her ability to adapt her programs to every demand. While a German singer, she has won exceptional success with Americans. When she sang at the MacDowell festival in Peterboro, N. H., last year, she was personally complimented by the widow of the great American composer.

Madame Krüger is a fine interpreter of the lieder of Richard Strauss; of course, she sings the classical German art songs, but she is winning equal success in the modern lieder of German composers, as she is with the best songs by American composers. Another field in which Madame Krüger has distinguished herself is as a

Wagner singer; she has the dramatic quality in her voice that enables her to deliver the Wagner arias with telling effect.

During the spring Madame Krüger has sung in Milwaukee, where she had previously made a record for herself of which any singer may be proud. Other points in the Middle West have engaged her, and she more recently sang in Wilkes-Barre, Pa., in Staunton, Va., and at several important concerts in and around New York, of which mention has been made in THE MUSICAL COURIER.

Artistically, Adele Krüger has made wonderful advancement since her debut in New York two years ago. Besides her lieder singing and her Wagner interpretations, she does a number of the oratorios in a manner that indicates she understands the traditions of this dignified school. The voice of Madame Krüger has the soulful timbre which is suited to the works of Haydn, Handel and Mendelssohn. Best of all, she can sing these oratorios in either English or German, so she is ready when called upon either by a German club or an American choral society.

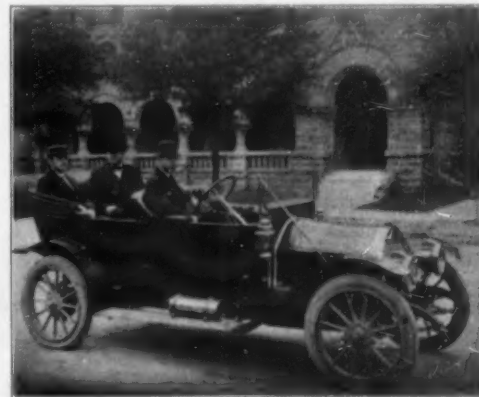
### Gatty Sellars' 100th Recital.

In the accompanying photograph Gatty Sellars, the English organist-composer, now on tour in America, is seen (with straw hat) with the Rev. Dr. Jacobs, the well known Southern minister and manager of musical attractions who engaged Mr. Sellars for a return recital at Houston, Tex., which was his one hundredth recital of the present tour. In the background is the First Presbyterian Church, where the recital was given.

The Houston Daily Post of April 25 said:

Gatty Sellars commenced his present tour at Halifax, N. S., in the fall and it is remarkable for the records that have been made. In the first place, owing to Mr. Sellars' reputation, his advance manager, G. B. Brigham, who had previously handled Kreisler and Hoffman in Chicago, has been booking contracts on his journeys at the rate of sometimes six a week. This means that for a considerable time past Mr. Sellars has been playing every Sunday and week day with sometimes extra matinees. Owing to the long rail journeys and the strain of appearing on different organs, which, in America particularly, vary so much in their arrangement at the keyboards, the world's greatest concert organists do not as a rule average more than three concerts a week on tour. By making night journeys Mr. Sellars frequently plays eight recitals weekly in different cities, at the present time this being his regular number. Both in Canada and the States in many of the cities visited he has attracted the largest audiences in the history of the cities for an organ recital.

In the South here this has been the case at Houston, Galveston, Texarkana and Memphis, to name only four. From the Galveston News of Tuesday we see the auditorium was crowded out at three recitals, hearers standing six feet deep outside the entrances and open windows. His Houston appearances had to be increased from two to five and even then numbers have been unable to find seats at each evening recital. In the meantime Mr. Sellars has been receiving long distance telephone calls and telegrams from Texas cities missed by his advance manager, asking for dates. It is anticipated he will continue at this hurricane rate until the completion of 200 recitals in practically direct succession and in different cities.



GATTY SELLARS IN HOUSTON.

Mr. Sellars (with straw hat) is seen with the Rev. Dr. Jacobs, the well known Southern minister and manager of musical attractions. In the background is the First Presbyterian Church, Houston, where the one hundredth recital was given.

which it is estimated will establish a world's record for a single tour of successive recitals without break in different cities by a concert organist. The most popular piece at all cities, strange to say, is one of the most simple written by Mr. Sellars, i. e., "At Twilight," published by Arthur P. Schmidt, the well known Boston music publisher, who also has the same composer's "Carnival Overture" and "Response" included in his series of organ recital music.

In arranging these recitals on Thursday Dr. Jacobs well knows that his church contains Mr. Sellars' favorite organ. Although built twenty years ago and minus modern equipment, Mr. Sellars declares the voicing of certain registers to be of a standard rarely, if ever, reached by the present day builders. While no city gives Mr. Sellars a greater welcome, for this will be his fifth recital within a week with an overcrowded auditorium, Dr. Jacobs and Houston have all the more reason to be proud of these compliments, as Mr. Sellars is known for his plain speaking.

From two Southern papers we note that on his appearance in one of the largest Southern cities, which boasts a great deal of its music, he declared they "were the worst behaved audiences in America," for they came late and left early. In other words, they simply attended concerts because it was considered in that city "the correct thing," and not for the love of music generally. Last week in Mississippi, after his performance on a new organ, on being asked his opinion of the instrument, he remarked "the best place for it would be in a glass case situated in an ice cream parlor and fitted with a mechanical player driven by an electric motor."



MARIE RAPPOLD.

way of expressing an opinion of this singer, who brought new splendor to "The Fire Cross." With clear quality, limpid tones, Madame Rappold revealed a voice whose high notes of splendid power and richness were equalled by her powerful lower register.

Insistent and tremendous applause brought out the exquisite encore, Frank Van Strucken's "O Komm Mit Mir in Der Frühlingsnacht." It was the method of singing that made this bit so delicious. Madame Rappold received so many recalls that it was indeed an ovation, which was again repeated after her singing of the grand aria from Gounod's "Queen of Sheba."

Truly it may be said that the golden notes of Rappold in this aria were indeed heard around the world that night six years ago, in the Metropolitan Opera House of New York, for it made her musically famous.

Contrary to custom Madame Rappold sang this aria in English and here again she charmed with her perfect diction. Every word was understood.

The early tremendous ovation given her resulted in her singing again "Frühlingsnacht" and the audience refusing to let her go, she graciously sang it again. Three times in one evening and a

**Heinemann's Singing Stirs San Francisco.**

Alexander Heinemann again has moved San Francisco by his remarkable lieder singing. The music critic of the San Francisco Call hails Heinemann as a great lieder singer and "calls down" a widely known prima donna who omitted Heinemann's name from a list of supreme lieder interpreters which she had chosen. After commenting upon this feature, the Call critic wrote:

Alexander Heinemann held his audience yesterday from beginning to end with the grip of a conscious artist, with a splendor of subjective singing which gleamed so vividly in the singer's soul that it became a "visible" and therefore an objective presentation—clear and luminous to everybody.

And all the songs save one—and that an encore number—were sung in German. Assisting the auditors, however, to a clearer conception of the program, all of the songs were translated into English in a little booklet distributed gratis.

No merely operatic artist could possibly have kept that audience of yesterday in its seats for two hours. Such "holding" ability could have been successful only in the person of a great artist, which Alexander Heinemann is by the grace of God and years of hard work.

In a single line the recital artist must traverse a road through emotion which an operatic singer might have a whole evening to negotiate. For instance, in Heinemann's first song yesterday, Carl Loewe's "Der Sel'ne Beter," there occurs this line, "Die Tochter ist verschieden—da steht er wien vernichtet." (The translation renders the line, "His daughter lay dead—he stood as if demented!") The first clause Heinemann sang with an inflection of sadness and ineffable sweetness. The second clause was a burst of madness, a shriek, a lamenting cry of woe. He uttered the inner meaning of the words, caught the spirit of Loewe's poem and presented them with a clarity made perfect by vocal and facial expression.

From other San Francisco papers the following paragraphs are culled:

Alexander Heinemann held his audience with his charming rendering of German lieder at his first recital at Scottish Rite Hall yesterday afternoon and once again proved himself beyond comparison in his great art.

His program was exquisite, and from beginning to end he had his audience spellbound with his wonderful voice and his artistic phrasing, which has placed him at the very top of the ladder of those who sing the simple songs of the Fatherland.

All his songs, save one encore, were in German, and, to aid those not familiar with the German tongue, a book of translations was distributed.

He sang songs of twilight, of love, of the green fields, of Hans and Liesel, of the broken ring and that charming little love bit, "Phyllis and Her Mother," sang them all with such wondrous tenderness that his "Belshazzar" of Schumann came, indeed, as a bolt out of a clear sky, or rather, with the awesomeness of the handwriting on the wall.

But Heinemann must be heard to be appreciated. He is so fine, so artistic, so soulful, so delicate, that he at once brings to mind

the great Schumann-Heink, and everything that makes for her the greatest among the women singers makes for him the greatest among men.—San Francisco Bulletin, May 7, 1912.

This artist possesses quite unusual dramatic gifts as well as a voice of uncommon beauty, and he held his audience with as much



Photo by Moffett Studio, Chicago, Ill.  
ALEXANDER HEINEMANN.

interest as if it were a play instead of a recital of German lieder. As a vocalist pure and simple Alexander Heinemann need fear no comparison with any of the artists of the operatic stage; he knows all there is to know about the handling of the voice and its use. As an interpreter he stands quite alone; he made such classics as Carl Loewe's "Der seltsame Beter," Schumann's "Belshazzar" and

Herrmann's "Der Musikant" as vivid as a play, and the characters seemed to stand before one. Of course the audience was greatly assisted by well printed books of the words in both English and German, which were distributed gratis.—San Francisco Examiner, May 7, 1912.

Alexander Heinemann is a modern to his finger-tips. And yet there is something about his inimitable song singing which carries one in imagination back to the days of Rudel and Blondel of the jongleurs and minnesingers. Those were the times when vocalists were minstrels and had stories to tell as well as melodies to sing. And it is this bardlike quality which distinguishes the performances of Heinemann.

At Scottish Rite Hall yesterday afternoon, where he greeted an enthusiastic audience after a year's absence, his old fidelity to the words was once more in delightful evidence. Words, to this great German master of the lied, are something more than excuses for tone production. Nor is he satisfied when he has merely given them intelligible articulation. Words, to Heinemann, are runes. They have a meaning. And he unhesitatingly dedicates not only his own art and larynx, but the melodic genius of the composer to the one object of making this meaning live in the minds of his hearers.

When I hear Heinemann it always seems that other singers are mere instruments in comparison. They give us beautiful sounds. Heinemann gives us whole dramas. The ballad, as he renders it, recovers that Homeric quality of which so many moderns have sought to rob it. From being trivial and inferior to the lyric, it recovers its epic greatness.—San Francisco Chronicle.

There was a wonderful afternoon of quite perfect music given at the Scottish Rite Auditorium Sunday afternoon, when Alexander Heinemann, the great German baritone, appeared in one of his justly celebrated lieder concerts, before a sadly small, but wildly enthusiastic, audience.

The popularity of this great interpreter of German music can now be readily understood; and for once, at least, the press notices did not begin to do the artist justice. No wonder all the world of music has gone crazy over this "King of Song." His wealth of temperament, his majestic voice and delivery, simply carry one away. Besides his magnificent voice, this man has quite an extraordinary dramatic force and ability. In his singing of "The Devil's Song" by Volker, his acting was so virile and intense, his thunderous voice so weird and uncanny, as to verily give the audience the "creeps" and send the delightful cold chills down the spinal column.

The program was a long and exhaustive one, embracing songs from Schubert, Schumann, Rubinstein, Mendelssohn, Wolf, Strauss, Herman, Kaempff and Haile. The latter part of the program, devoted to the German folk songs, was immensely popular and demanded several recalls and encores.

Not the least delightful part of this exquisite concert was the piano accompanying of John Mandelbrod, who showed himself absolute master of his instrument, and almost as important a feature of the performance as the great Heinemann himself.—San Francisco Evening Post.

Thursday evening, May 9, Mr. Heinemann gave another recital in San Francisco and it is reported from there that the hall was sold out days in advance of the recital. John Mandelbrod is accompanist for the singer.

**Flonzaleys Play Before 2,000 in Seattle.**

One of the largest audiences ever assembled in Seattle for a classical concert was witnessed at the Moore Theater in that city on the night of May 3, when the Flonzaley Quartet played under the auspices of the Ladies Musical Club of Seattle. It was the closing concert of the season given by the club, which is a leader in the cause of advancing music in the Northwest. The program, consisting of the Beethoven quartet in A major, op. 18, No. 5; the Dvorak quartet in F major, and numbers by Haydn and Glazounow, was received with rousing enthusiasm. Local musicians, the many amateurs, the society elements that support music, and, lastly, the critics, used up all the adjectives in describing the effect the beautiful playing of this quartet made upon the listeners.

**Saratoga Violinist Hurt.**

Max Shapiro, violinist, late of Pittsburgh and now head of the violin department at the Skidmore School of Arts, Saratoga Springs, N. Y., met with a serious accident last week while driving at the last mentioned place. His horse became unmanageable and the violinist was thrown out of the vehicle, his right arm being broken in two places—at the wrist and shoulder. He was conveyed to the Saratoga Hospital and is resting as comfortably as can be expected.

**New York Philharmonic for Toronto.**

The New York Philharmonic Society, which paid its first visit to Toronto last season, has been re-engaged to appear there next February at the musical festival to be held under the auspices of the Oratorio Society of Toronto, Dr. Edward Broome, conductor. The Philharmonic Society will perform in three concerts, one of which will be purely symphonic. In the other programs Dr. Broome will conduct the choral works.

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Among the large number of violin students who come from every part of the country to study with that past master of the art, Ovide Musin (who has permanently established his school in New York), is a remarkable boy, an American by birth, of Russian descent, Joseph Stoopack



Photo by Aimé Dupont, New York.  
OVIDE MUSIN.

by name, who, in Ovide Musin's opinion, possesses an artistic nature, the most complete he has ever encountered in his long career. Possessing a remarkable mind, keen musical perception, comprehension and powers of assimilation, together with an extraordinary facility of technic, it seems as easy for this talented boy to acquire knowledge as to breathe. The repertory given below has been mastered and memorized during the two years he has been in Ovide Musin's hands, and his retentive memory enables him to play at any time any composition in his repertory called for.

Professor Musin teaches that technic should be considered only as a means to an end, which must be the proper interpretation of the works of the masters, and the acquiring of the power to express all the varied shades of feeling with the inspiration of the moment, and, while young Stoopack has all the qualities requisite to the superlative artist, he has, above all, the gift of song. He sings on his violin with a flow of tone and depth of feeling no one would believe possible in a boy of his years. This young artist has been most fortunate in having as a guide the virtuoso, Ovide Musin, who is himself a "Maitre Chanteur" on the violin, and Joseph Stoopack will be the first American violinist to carry the Stars and Stripes into the European field, as one who began, continued and completed his preparation for appearances in concert entirely in his own country.

This remarkable boy was a Christmas gift, born in New York, December 25, 1899. Among his immediate family are music lovers and amateur players and singers, and his grandfather was a noted cantor in the synagogue at Warsaw. Joseph Stoopack was also very bright at school, which may be seen from the fact that he graduated from Public School No. 77, New York City, on January 31, 1911, carrying off two first prizes, one for proficiency in his studies, and the other for general excellence. He is now continuing his general education at a private high school in such branches as literature, modern languages, history, etc., not omitting a course of physical culture. A wise supervision is exercised by his family over young Stoopack, and he is refreshingly modest and unassuming in manner.

When only a child of three years he played many popular tunes on a little toy violin. Two years later he started to take regular lessons, and after twenty eight played Danclo's "Variations" from memory at a pupils' recital at Mendelssohn Hall, New York. He also played later Schradieck's, Mazas' and many other exercises from

memory. His retentive powers are marvelous. He reads a composition or concerto, entirely new to him, twice through, and after the third time plays a good part of it from memory. That he has an innate talent for conducting was made manifest last summer when he was on his way to the country on an Albany day boat. As there was an orchestra on board Joe obtained permission from the conductor to lead the orchestra through a number, which he did to the astonishment of all. The musicians applauded and told his mother that he was a born musician and would undoubtedly make a name for himself.

At the recital which he gave at Ovide Musin's studios a few weeks ago he astounded both professionals and connoisseurs (who are not given to enthusiasm nor belief in prodigies in general) by his manliness, nobility and maturity of style and feeling, and, according to Mr. Musin, demonstrated that it is not necessary for talented Americans to go abroad for the higher finishing requisite to a career, and that when Joseph Stoopack goes to Europe it will be to fill engagements, procured through the indorsement of his renowned teacher, Ovide Musin.

That this boy is a worker and takes his calling seriously is to be seen from the facts stated, and the following list of a part of what he has learned with Ovide Musin in the last two years will speak for itself:

**Concertos—**

Beethoven (Leonard cadenza).  
Bach in E major.  
Brahms.  
Mendelssohn.  
Wieniawski in D minor.  
Vieuxtemps, No. 4.  
Saint-Saëns, No. 3.  
Max Bruch.  
Tchaikowsky.  
Paganini (cadenza Ressekessy).  
Viotti, No. 22.

**Sonatas—**

Bach, for violin alone.  
Handel, A and E major.  
Locatelli.  
Porpora.  
Tartini (Devil's Trill).  
Tartini, variations on a gavotte of Corelli.  
Corelli, La Folia.  
Campagnoli, Preludes.

**Pieces of genre—**

Ernst, Hungarian Airs.

Ernst, Othello fantasia.  
Wieniawski, polonaises in D and A major.  
Bazzini, Ronde des Lutins.  
Sarasate, Zigeunerweisen.  
Sarasate, Caprice Basque.  
Sarasate, Spanish Dances.  
Saint-Saëns, Rondo Capriccioso.  
Musin, Caprice No. 1.



JOSEPH STOOPACK.

Musin, Extase.  
Musin, Mazurka de Bravoure.  
Musin, Mazurka de Concert.  
Musin, Valse de Concert.  
Musin, Berceuse and Prayer.  
Musin, Nightingale (dedicated to Joseph Stoopack).

**MacDowell Lecture-Recital.**

April 18, John J. Merrill, president of Musical Institute of Oklahoma, Oklahoma City, gave a lecture-recital on MacDowell under the auspices of the music department of Sorosis. Mr. Merrill was assisted by Mrs. L. B. Goff, with Mrs. L. D. Mitchell at the piano. The program comprised "Sea Pieces," "Woodland Sketches," four songs, and a group of shorter pieces.

She—Was it a restful place out at that country boarding house?

He—Yes; in the parlor was a sign: "This piano is closed for repairs."—Boston Transcript.

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# LONDON

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LONDON, W., England, May 9, 1912.

Wednesday evening marked the closing drama of the "Ring," "Götterdämmerung," with Dr. Rottenberg conductor, brought to a close the second cycle given this spring season at Covent Garden. The principal roles were taken by Gertrud Kappel as Brünnhilde, Peter Cornelius as Siegfried, Kirkby-Lunn as Waltraute, Franz Kronen as Gunther, and the Hagen and Alberich by Johannes Föns and August Kiess, respectively.

The season's performances of the Wagnerian drama have not been lacking in representative artists competent and artistic in the singing and dramatic demands of the Wagner genre of opera, but on the whole there has been a decided lack of the musical esprit de corps, a non-vitality and in place of the latter a drab-dreariness in the general ensemble. In Wagnerian drama the conductor, who is the most important "role," and the one from whom the others all and one take their cue, must needs be one of great versatility of temperament, as all good musical students know. Though one moment the authoritative pedagogue may reign supreme, volta subits, the next may demand the unauthoritative kind of fearless Siegfried of the baton, able to forge his musical design with the swing and verve of the true born artist recognizing the divine right of dynamics. In his mood and manner of conducting he must needs be neither the blacksmith nor the silversmith, though in a happy blend of the two, the one may neutralize the other. Rare indeed is such as he and most rare officiating at Covent Garden. Consequently, the propagating at this house of the Wagner of notes and noises instead of the Wagner of meaning and spirit. But notwithstanding the sleepy performances given this spring at Covent Garden the attendance, thanks to the customary pre-arranged subscription list, has been satisfactory in that respect, though the general public has not responded so freely as for the season given last November and December. "Tristan and Isolde," to be given May 10, will close the German season. Paul Drach will conduct.

Herewith is presented a picture of Phyllis Lett, the English contralto, who has been engaged as soloist for the opening concert of "Shakespeare's England" at Earl's Court, organized by Mrs. George Cornwallis-West.



Photo by The Dover Street Studios, Ltd., London, W.  
PHYLLIS LETT.

Among the new singers who are proving an acquisition to the London Opera House forces is Berthe Caesar, who made her debut in "The Tales of Hoffmann" May 8, singing the three roles of Olympia, Giulietta and Antonia. She possesses a clear, even voice of an appealing timbre, capable of the coloratura work in the first act and of the sustained lyricism of the third. She makes an excellent appearance and was received with much enthusiasm. Frank Pollock made a very favorable impression as the Hoffmann on this occasion, and Gaetano Merola conducted.

Four lectures on the "Cosmic Principles in Music" will be given by Katharine Eggar, one of the founders of the Society of Women Musicians, at the Woman's Institute,

this month. The titles of these four lectures are announced as "Music as a Cosmic Force," "The Foundation of Number," "The Laws of Matter and the Material of Music," and "The Music We Know and Its Conformity to Cosmic Principles."

Joseph Holbrooke's music drama, "The Children of Don," will be produced June 7 at the London Opera House. Madame Jomelli, who arrived in London May 8, will sing the leading soprano role, that of Don, and Arthur Nikisch will conduct. Among the other singers engaged

lord as Dulcinee, George Regis as Juan, Rodrigues, Fernand Lérout; Pedro, André Kerlane; Garciss, Kathleen Lockhart; Chef des Bandits, M. Veryheyden; First Valet, M. Sadel; Second Valet, M. Deshayes. Fritz Ernaldy will conduct. This will be the first performance in England of "Don Quichotte," which is the last but one of Massenet's operas, the French writer's latest work being "Roma," which was recently given in Paris. The librettist of "Don Quichotte" is Henri Cain, who has based his dramatic version on the play of Lorraine, who drew originally from Cervantes' romance. "Don Quichotte" was first produced at Monte Carlo in February, 1910, was later given at Brussels, and toward the end of the same year at the Théâtre Lyrique in Paris. The music of this twenty-first opera by Massenet is essentially Massenet in spirit, atmosphere and tunefulness, and in the last act dramatic and exceedingly modern in orchestration.

Signor Marcoux made his first appearance in the role of Scarpia (in "La Tosca") at Covent Garden, May 9, a role in which he is eminently successful.

All the splendid encomiums that have reached London on the talent of the young American violinist, Louis Persinger, his playing of his first recital program at Bechstein Hall, May 8, has proved to have been more than fully justified. He certainly is, as the noted Ysaye has said, "a virtuoso of a superior order." American audiences will not be disappointed in Louis Persinger next season; he is not of the order of those whose reputations travel always a little ahead of their ability. At his concert, above mentioned, he played the Nardini E minor concerto as the opening number of his program, and as all violin students know a Nardini concerto for violin like a Mozart aria for voice requires per se the perfect technic. All the intricacies of bowing must be mastered for it is upon this foundation the Nardini concerto is constructed. That Mr. Persinger has included within the scope of his technical accomplishments all that pertains to bowing in all the manifold demands of its nature, his playing of the Nardini proved. Another beautiful example was the Haydn "Capriccio." And in the Wieniawski D minor concerto he brought to bear an elegance of style, the real Wieniawski style—and a brilliancy of execution that recreated anew in an astonishing manner. The complete program of his first recital was the Nardini E minor concerto; the Wieniawski D minor concerto, and two groups, the first consisting of the Haydn "Capriccio," a Handel menuet, a Gluck melodie, and "Tambourin" by Hasse, and the second "Elegie" by E. Melartin, Debussy's "En bateau," and one of the Brahms-Joachim Hungarian dances. A wonderful tone of the purest crystalline clearness, a bow arm that bids fair to rival that of his master, Ysaye, and a temperament enthusiastic and charged with vitality are a few of the many distinguishing qualities of this unassuming young artist. Mr. Persinger was born in the United States in 1887. He studied and was graduated at the Royal Conservatory in Leipsic under Hans Becker. Arthur Nikisch has said that he is "one of the most talented pupils the Leipsic Conservatory has ever had." Later he studied for over two years with Eugen Ysaye in Brussels, and was afterward first violin there, and also in Berlin for one season. He also studied two seasons with Jacques Thibaud, and he has concertized all through Germany, playing in all the important cities, as well as in Vienna, Brussels, Liège, Copenhagen, and many other places. He will give his second recital May 20.

The wonderfully perfect technic of Joseph Kosky, the thirteen year old violinist who gave his first recital of this season at Bechstein Hall last week, has greatly increased the interest with which the Ostrovsky scientific hand developer is viewed in London musical circles. Re-

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cently a private demonstration was given at the residence of the Hon. S. C. Trefusis, a son of the late Lord Lieutenant of Devonshire, and who is well known for his interest in art and music, when among those present were the Dowager Lady Clinton, the Lady Margeret Kerr, a cousin of the Marquis of Lothian, and a very talented pianist, and the Hon. Mary Trefusis, also a pianist.

Margaret Meredith presented the following list of her own compositions at Aeolian Hall, May 9:

Sursum Corda.  
The Passing of King Edward. Poem by Owen Seaman.  
Recessional. Setting of Rudyard Kipling's Recessional Songs, as follows:  
Exaltation.  
Mother's Song.  
Friedensgebet.  
Le Coeur Sacré.  
The Song by the Willow.

The dominant note in all Mrs. Meredith's compositions is that of sincerity. She has a decided leaning toward the religious genre of thought and she expresses with conviction and in well accented musical rhyme. The "Sursum Corda" has quite a lengthy introduction written either for orchestra or piano, organ and cello. On the above occasion the latter arrangement was used when the cello obligato was played with great taste by Gershom Parkinson. It is an attractive and well written prelude and made a very favorable impression. Like all Mrs. Meredith's compositions for voice, the vocal parts are essentially singable and melodic, and the London Glee Club, under Arthur Fagge, succeeded in presenting the three choral numbers with taste and finish. In "The Passing of King Edward" there is the introduction of a more dramatic note. As the program notes stated, "the music was inspired by the scene outside Buckingham Palace, May 6, 1910, when a huge crowd in the deep shadows of night waited in silent and solemn expectancy for the passing of the spirit of 'Edward the Peacemaker.'" In the introduction of chimes in simulation of the Westminster chimes, and the striking of a gong to illustrate the boom of Big Ben, some impressive effects of realism are accomplished. The closing verse is a marked example of the expression of the spiritual in musical terms. The setting of Kipling's "Recessional" has already brought the composer no little fame. It has been accepted for publication and has been introduced in many concerts in the Provinces. It is composed on the big broad choral line and has many clever devices in its construction vocally and orchestrally. Mrs. Meredith assisted at the piano, Julius Harrison as organist, and Fannie Goldsbrough and Phyllis Lett as soprano and contralto soloists. Miss Lett's sympathetic voice and her fine interpretative powers were heard to excellent advantage in the Jean Richepin "Le Coeur Sacré," a song of much merit vocally as well as in its piano accompaniment, and in the "Friedensgebet" (Goethe) a well written and dramatic setting of those lovely lines. The entire list of works presented Mrs. Meredith as a serious, conscientious woman composer, gifted with no little melodic inventiveness and a strong sense of declamation which gives the note of vitality to all her works. There was a large and enthusiastic audience and the composer was presented with flowers galore.

A very talented violinist is Godfrey Ludlow, the young Australian violinist, who made his debut at Queen's Hall with the Queen's Hall Orchestra, Sir Henry J. Wood conducting, May 7. Mr. Ludlow produces a very lovely individualized tone of much warmth and resonance, his bow arm is firm and he has command of the long phrase. His left hand technic is strong, facile, and accurate, though he had difficulty in keeping his instrument in tune, the excessively heavy, damp atmosphere of the day affecting the strings to a great degree. The but rarely heard D minor Tartini concerto, Mr. Ludlow played with excellent technical finish, especially the cadence, and also with great taste and musical feeling. And in the Max Bruch G minor he proved his versatility and conception of style and an initiative of musical thought not to be counted as among the least of a young artist's equipment. The Saint-Saëns "Havanaise" and a Hungarian dance by Naché completed the program. On the afternoon of his concert Mr. Ludlow had the honor of being commanded to play before Her Majesty the Queen at Buckingham Palace.

Pablo Casals gave his own orchestral concert with the Queen's Hall Orchestra, Sir Henry J. Wood conductor, at Queen's Hall, May 4, when he played the Tartini cello concerto in D major; the Bach suite in C, unaccompanied; and the Dvorák B minor concerto. In the latter work his perfection of style and great finesse of the phrase sense were shown to the greatest advantage.

The first of the special Sunday concerts arranged for Albert Hall during May and June was given by Backaus and Kreisler, May 5, assisted by Elsa Adela, soprano, and Edmund Burke, baritone. Mr. Backaus made this his first appearance since his return from America and was enthusiastically received by his audience. He was in ex-

cellent form, as was Mr. Kreisler, who, in a group of those light, airy French trifles in which he is always par excellence, was also most fervently applauded. Mr. Burke, a great favorite with Albert Hall audiences, was recalled many times, and Madame Adela made a most favorable impression.

Vernon d'Arnalle, accompanied by Richard Epstein, gave a very interesting recital at Aeolian Hall, May 6. His program was constructed of some old Italian songs of the seventeenth and eighteenth centuries, four Schubert songs, five by Hugo Wolf, and the "Four Serious Songs" by Brahms. Of the four Brahms' songs the singer gave an exceptionally artistic interpretation, and vocally was at his best. And special mention is also due his readings of the "In der Früh" and "Weyla's Song," by Wolf, the former delivered with a beautifully sustained tone and the latter with well contrasted dramatic sense.

Many interesting musical programs are promised for the "Shakespeare's England" exhibition, which opens at Earl's Court, May 9. One the Saturday following, May 11, there will be a "Grand Inaugural Empire Concert," under the direction of Dr. Charles Harris, when the chorus will number 3,000 voices. The soloist will be Phyllis Lett, contralto, and the orchestras engaged are the Queen's Hall Orchestra and the New Symphony Orchestra, with Sir Henry J. Wood and Dr. Charles Harris conductors.

A violinist of great talent and fine schooling is Joska Sziget, whose playing of the Brahms concerto with the Queen's Hall Orchestra, Sir Henry J. Wood conducting,

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at the Lamond-Szigeti concert at Queen's Hall, May 9, demonstrated beyond all doubt his musical abilities, intelligence, and technical equipment. It was in every detail a masterly performance and established this young artist's status unequivocally. Frederic Lamond played the Beethoven G major concerto for piano and the Tchaikowsky, besides having his symphony, A major, op. 3, performed in England for the second time. This work the writer did not hear, nor Mr. Lamond's playing of the Tchaikowsky concerto. Of his reading of the Beethoven concerto little need be said. Mr. Lamond is an established authority in his Beethoven interpretations and justified once again his reputation in full.

Daniel Mayer has received a wire from Paris informing him that Ernest Schelling's performance of the "Emperor" concerto at the Beethoven festival held in Paris was an extraordinary success.

Interesting and well chosen was the program of Ernest Groom's recital at Aeolian Hall, May 9, when he was assisted by May Mukle, cellist. Mr. Groom began his recital with four French songs which he delivered with admirable diction and a polished sense of refinement. Then in a German group, comprising "Die Schür" and "Wie Melodien," by Brahms; "Ihre Stimme" and "Geständnis," by Schumann, the singer infused his own individuality and gave expression to the diversified moods with good command of his vocal resources. And in his English group, as in the French and German, the enunciation and sense of style were noticeable for their great perfection. Mr. Groom is a singer of much charm and distinction.

EVELYN KAESMANN.

#### Ostrovsky Apparatus and London Press.

The following London press comments on the Ostrovsky apparatus are of interest:

A practical demonstration of the value of the Ostrovsky apparatus for developing digital strength and dexterity was afforded by the recital of Joseph Kosky, a thirteen-year-old violinist, at Bechstein Hall on Thursday afternoon. The young player has used the appa-

tus in his training and his technical facility is certainly remarkable for his years. Withal he seems to have a genuinely musical organization and his future development will be watched with interest. —Sunday Times, April 28, 1912.

The chief aim of the violin recital given by Master Joseph Kosky at Bechstein Hall yesterday was to provide practical demonstration of the benefits of the Ostrovsky apparatus for the development of technic. As such it succeeded completely. The invention helps to give the muscular strength to the fingers formerly only acquired after years of laborious and painful practice. This small boy has the digital dexterity of one of riper years, and he displayed it effectively in the course of a program that included Lalo's "Symphonie Espagnole," some Paganini caprices, Sarasate's "Zigeunerweisen," and other typical violin music. —Morning Post, April 26, 1912.

His intonation is accurate and his tone firm, even and quite free from roughness. He has, moreover, reached a more than creditable level of technical proficiency, and he demonstrated it yesterday by the ease and clearness with which he played Lalo's "Symphonie Espagnole," to say nothing of certain showy numbers by Paganini and others, of which some were marked "first performance." Provided they are based on sound principles, systems for acquiring technic apart from the instrument have much to recommend them, and not the least point in their favor is possibly that, while they cannot impart temperament, they do not hinder its development. —Daily Telegraph, April 26, 1912.

It is always dangerous for an executant to stand as a proof of the success of any particular method. Joseph Kosky, who gave his first violin recital at Bechstein Hall yesterday afternoon, frankly declares the development of his tone and technic to be due to the Ostrovsky apparatus, and even had a machine displayed in the hall for inspection. No one can, of course, say what the youthful artist's powers would have been without the invention in question, but it required no very keen observation to see what they were with it. Mr. Kosky has an easy, fluent style and a bright, sensitive tone. —The Standard, April 26, 1912.

An instrument, looking at first sight like a duplicating machine, was on view at Bechstein Hall yesterday. It was the Ostrovsky apparatus—a finger stretching machine—upon which young Joseph Kosky, who was giving a violin recital at the hall, had developed his tone and technic.

How much of these qualifications the youthful executant owes to his silent mentor one cannot say, but both are considerable.

His performance of Handel's sonata in A major and Lalo's "Symphonie Espagnole" gave promise of a brilliant future. His tone is sweet and sensitive, and apparently his mechanical development has not impaired his poetical fancies.

Master Kosky had a most cordial reception, particularly after his brilliant presentation of three unaccompanied novelties by Saint-Lubin and Alday le Jeune. —Daily Express, April 26, 1912.

On Thursday, at Bechstein Hall, the young violinist, Joseph Kosky, who is stated to be only fourteen years of age, gave a recital, and in Handel's sonata in A and in Lalo's "Symphonie Espagnole" displayed a pure and sweet tone and a refined style that invested his playing with attractive qualities and promised well for his future. —The Referee, April 28, 1912.

#### Anna Case Wins New Laurels.

After a severe attack of bronchitis, which prevented her from filling an important engagement at Cleveland, Ohio, on May 2, Anna Case, the charming soprano of the Metropolitan Opera Company, has recovered so that she will be able to fill all her other May bookings, with some rearrangements of the dates.

On May 7 she sang the soprano part in Mendelssohn's oratorio "St. Paul" at Meadville, Pa., and scored a great success; on the following Friday, May 10, she was heard in a song recital at Warren, Pa., before a large audience, and won another pronounced success, demonstrating her ability to hold and fascinate an audience for an entire evening. In addition to this she proved herself to be a box office attraction, drawing a large number of people from Jamestown and adjacent towns, far in excess of the local manager's fondest hopes.

Week before last Miss Case was soloist with the Monday Musical Club of Trenton, N. J.; the Mendelssohn Club, of Kingston, N. Y., and the Orpheus Club of Poughkeepsie, N. Y., the last two being re-engagements. The balance of the month will find her busy filling other engagements.

Of Miss Case's recital at Warren, the Warren Evening Mirror of May 11 said:

Some very fine singers have appeared in Warren on this same stage at different times, but this young woman takes a unique position among them; she did not sing all in English as a few have done. She may not have had as much experience as Schumann-Heink and she may not have shown as much dramatic ability as Nordica; but this she did—she revealed to us the most beautiful voice ever heard in Library Theater; she showed us a grand voice can be exquisitely colored by use of a rare intelligence from within as opposed to adornment, i. e., simply observing the composer's bare markings of expression; in a word, she presented to us, together with the refined accompaniments, an evening of intrinsic musical beauty quite superior to any singer who has appeared here.

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# MARY GARDEN MEETS THE MERRY KNIGHT.

If there is one thing more than another that characterizes the writings of Don Keynote it is their veracity. All the reports of interviews with men are truthful and free from exaggeration. But when the Knight is face to face with beauty and the magical charm of woman in her prime his fluctuating pulse, rush of blood to the head, giddiness, delirium tremens, and spasmodic grinning somewhat disturb his equanimity and cause him sometimes to suspect the strict impartiality of his judgment.

Had Mary Garden been a man the Don would have written an absolutely faultless gospel of St. Mary. But how could any mortal man with all his frailties maintain a temperate calm and write without poetic fervor in his blood when he beheld that horticultural flower of womanhood approaching him draped in robes that shaded but not concealed those twin, round, architectural columns on which she stood? How can dull black and sickly pallid



"WHAT DO YOU KNOW ABOUT FESTIVALS?"

white suggest a picture of those silken hose of living green?

"Madame," said Don Keynote, almost as much overcome as was Aristænetus' fisherman when he spied a nymph bathing by the seaside, "I have come to Paterson especially to hear you sing in the festival concerts."

"And what do you know about festivals?" asked Mary Garden, turning her calm and Scotch blue eyes upon the shrinking Knight.

"I expect to know a good deal about this Paterson Festival before long," replied the Don.

"But you cannot judge of the relative importance of this festival without a knowledge of other festivals. You do not know whether this is great or small, unimportant or epoch-making. Before you undertake to write about a festival again, go home and study the ancient festivals—such as the Apaturian among the Ionians; the festival of Apis which Cambyses suppressed when he became master of ancient Egypt; the various festivals of Bacchus, in Egypt, among the Budini, at Nyssa, of Busiris; the Carian Festival in honor of Apollo; of Cybele at Cyzicus; of Diana at Bubastos; Hyacinthia, Hybristica; of Isis in Egypt; of Juno; of Latona at Buto; of Mars at Papremis; of Minerva at Sais, and also among the Machlyes and Ausenses in Africa; of Vulcan among the Greeks; the festival of lamps in Egypt, and of the sun at Heliopolis; the Theophanian at Delphi."

"But, madame," stammered the Knight, "where am I to find all this?"

"In Herodotus, you ignoramus," exclaimed Mary Garden with scorn. "You may then continue your studies with an account of the festival of the God of Laughter. The third book of Apuleius' 'Tale of the Golden Ass' will tell you all about it. Of course, I shall not expect you to learn much about the ancient Attic festivals in honor of Erichtheus for I find that Homer has only alluded to it in the Iliad, but neglected to describe it."

"That was careless of Homer," said Don Keynote with a feeble smile.

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"Don't smirk at me like other male idiots, but listen to what I tell you to do," said the learned soprano.

"I am all ear," replied the Don.

"Naturally; all donkeys are. You can't help it. But I insist on your strict attention. No man has a right to pass an opinion on a modern Paterson Festival who does not know the Olympian, Pythian, Nemean, and Isthmian festivals of Greece backwards. Why, I could talk for a month of Sundays about the Olympian festivals alone."

"I'll take your word for it," said the Knight with a profound bow.

"That's all you will take! I don't intend wasting my time talking Greek to you," replied the great Scotch-American-French vocalist.

"Perhaps you can find time and disposition to explain the Roman festivals to your willing pupil," continued the Don, taking the hand of the charmer into his own.

"O, fudge," exclaimed the operatic Pallas Athene, slapping the Don's hand. "A fat lot of good it will do a bald-headed flirt like you to hear about the Roman festivals! Plato has only scorn for those busybody amateurs who run about from festival to festival, fearful of missing anything, yet learning nothing. How can a frivolous creature like you ever hope to attain to that reverence for festivals which was so characteristic of the ancient Romans that they, according to Ovid, could witness a grave and venerable magistrate running naked through the streets without astonishment or laughter? Paterson is no place for a revival of those festivals of the Lupercalia, or of the Saturnalia either, for that matter. And it is unlikely that any audience which has heard Sullivan's 'Lost Chord' would relish the crude music of the Megalesia, the Ludi Apollinares, the Floralia and Cerealia, or the Palilia festivals of the Roman pagans.

"We will pass over the festival of the Passover because it is difficult to learn just what the music on that occasion was."

"Yes, and we had a Brahms Festival in Carnegie Hall not long ago," exclaimed the Don, impetuously.

"Be quiet! I am talking of the ancient Jewish festivals at present," said the queen of tragedy, imperiously.

The Knight answered only with a bow.

"What do you know of the great English festivals—York, Sheffield, Leeds, Birmingham? Eh? Have you ever heard and seen a Handel Festival in the Crystal Palace, London, with a chorus of 5,000 voices? Eh?"

"Well, but"—ventured the Knight.

"Don't 'but' or 'if' or 'nevertheless' me! The fact remains that you know nothing about festivals—not even the Wagner festivals at Bayreuth or Munich, the Rhine festivals, the Amsterdam festivals, the Paris festivals in the Trocadero! O, it is pitiable, pitiable, to see how little you know. You must be a New York critic," exclaimed Mary Garden, excitedly.

"Madame, I am," replied the Knight.

"I knew it! I felt it must be so. For I claim that the New York critics are more and more ignorant in proportion to the importance of the newspapers for which they write. Now, what is your paper?" she asked, tremulously.

"THE MUSICAL COURIER, madame."

"Good heavens! The greatest of all. Help, help!" she shrieked, covering her face with her jewelled hands and fainting in the direction of the Don.

"There, little girl, don't cry," exclaimed the Knight, hurrying forth into song.

"O, horrors," sighed the Caledonian Venus, beginning to revive in the arms of the impassioned Don; "don't rile me with Riley. If you can't sing any better than that I advise you to give interpretations of German lieder with the help of an accompanist with profound whiskers. What is your voice?"

"Madame," replied the knighted vocalist, "I have every reason to believe that my voice is a wheel-barrow-tone."

"Ah, comme tu es drôle," exclaimed Marie Jardin, also laughing in French. "Wheel is good—very good. O wüsst' ich doch den Weg Zurück! That needs the 'wheel' voice—a hole with a 'tire' around it and plenty of 'spoke.'"

#### Concert by Scranton Symphony Orchestra.

The Scranton Symphony Orchestra, Louis Baker Phillips, conductor, closed its eighteenth season with a concert at the Lyceum Theater in Scranton, Pa., Monday evening, May 13. A Tchaikowsky program was offered, and the music lovers received the performances with marked enthusiasm. The works played were the symphony "Pathetic," the "March Slav" and the beautiful andante cantabile for the string section. The soloist, Arnold Lohmann, a violinist residing in Scranton, did not contribute a number by the Russian composer, but, instead, played the Bruch concerto in G minor. The Scranton Symphony Orchestra consists of sixty players; all serve without salary, and the musical director, Mr. Phillips, also volunteers. The members of the orchestra have other occupations, in which they earn a livelihood, and so their music is "all for art."

# PHILADELPHIA

PHILADELPHIA, Pa., May 17, 1912.

The Savoy Opera Company, an organization of Philadelphia amateur singers, gave "Iolanthe" in the Broad Street Theater on Wednesday and Thursday evenings, May 15 and 16, and will repeat the performances tonight and tomorrow. This opera company was formed twelve years ago for the express purpose of producing the Gilbert and Sullivan operas, and the proceeds are given to various charity organizations. The cast for this series of performances is:

The Lord Chancellor.....Charles Francis Ward  
Earl of Mountararat.....F. Ashby Wallace  
Earl Tolloller.....J. Lawson Weatherly, Jr.  
Private Willis.....Howard B. Stavers  
Strephon.....G. Planton Middleton  
Queen of the Fairies.....Elsie Morris Brinton  
Iolanthe.....Sarah Elizabeth Phillips  
Celia, Fairy.....Mrs. E. H. Cathrall, Jr.  
Leila, Fairy.....Dorothy S. Green  
Flora, Fairy.....Sue M. Heberton  
Phyllis.....Ethel Marriott Jones

Phillip Goepf directed the orchestra.

A unique and charming recital of English, Scottish and Irish folk songs was given in costume at the residence of Mrs. Harold Yarnall, Thursday afternoon, May 16, by the Misses Oriska, Dorothy and Rosalind Fuller, of Dorset, England. The songs were all new to the hearers, and

at Witherspoon Hall. An interesting program has been prepared, including numbers by the string orchestra and the ladies' chorus. At this time there will be the presentation of teachers' certificates and gold medal.

At the annual meeting of the American Guild of Organists, held on Monday, May 6, the following officers were elected: Alexander A. West, dean; S. Wesley Sears, sub dean; William Forrest Paul, secretary; Henry Fry, treasurer.

Mildred Faas, who has been studying for the past two years with the well known teacher of singing, Frank King Clark, of Berlin, returned recently to Philadelphia, and will give the first of a series of American recitals in Witherspoon Hall, Monday evening, May 27. Foreign critics combined in enthusiastic praise of Miss Faas' singing, and predict for her a brilliant future. Helen Pulaski Innes is Miss Faas' local manager.

The following program was given by Perley Dunn Aldrich at 826 Carnegie Hall, New York, on Wednesday evening, May 15:

Chanson d'Automne.....Hahn  
L'Heure Equise.....Hahn  
Pauvre Martyr.....Paladilhe

A Spirit Flower.....Campbell-Tipton  
Will o' the Wisp.....Spons  
Fati Falah.....Van der Stucken

Come Ragio di Sol.....Caldara  
The Water Lily.....Aldrich  
Banjo Song.....Homer

Mad Scene from Lucia di Lammermoor.....Donizetti  
Recitation to Music (Elaine, Tennyson).....Ada Weigel Powers

Mr. Aldrich.  
The composer at the piano.

The John Wanamaker Commercial Institute will give its annual concert in the Metropolitan Opera House on Friday evening, May 31. A varied program is being prepared, including singing and instrumental music, drills in physical culture, military exercises, novelty songs, dances and tableaux. JENNIE LAMSON.

#### SAN ANTONIO MUSIC.

SAN ANTONIO, Tex., May 15, 1912.

The Tuesday Musical Club scored another triumph when it brought the great Alessandro Bonci. The concert was most enjoyable, as well as musically instructive, from beginning to end. At the conclusion Mr. Bonci was introduced to the members of the club.

Mrs. Yates Gholson presented Hans Richard, pianist, here recently. Mr. Richard has appeared here before, and on this return visit he was welcomed warmly by his many friends. The rendition of his program was superb.

The vocal pupils of Mrs. L. L. Marks gave their annual recital at Casino Hall last evening. The program was very enjoyable.

The San Antonio Symphony Orchestra gave its annual concert at Beethoven Hall recently. The performance showed the good orchestral training the members had undergone under the able direction of Carl Hahn. The orchestra was assisted by Nona Leebane, soprano of Temple Beth-El.

The Beethoven Männerchor gave its monthly concert at Beethoven Hall, May 11. Those contributing were the San Antonio Symphony Orchestra, Beethoven Männerchor and Madame de Acuna, soprano. These concerts are very enjoyable and are always under the direction of Carl Hahn. FLORENCE CONVERSE

#### Küdzö Sails.

Victor Küdzö, violinist, sailed on Saturday last for Europe. He will visit several European musical centers, including Berlin and Dresden, and will spend the summer with Leopold Auer in revising his repertory.

#### Kronold Concert Company Heard.

The Hans Kronold Concert Company appeared with success last week at Miss Spence's School, New York, and on May 16 at the Canadian Society of New York.

#### THE ARTISTIC SENSATION of the CHICAGO--PHILADELPHIA GRAND OPERA COMPANY

Mme. CAROLINA WHITE

AS MALIELLA IN WOLFF-FERRARI'S "JEWELS OF THE MADONNA."

Madame C. White is one of the foremost prima donnas on the operatic stage and is a magnificent recital artist. She will fill occasional concert engagements during the opera season. By special arrangement with the Chicago-Philadelphia Grand Opera Company Madame White will make an extended concert tour beginning in January next under the

Exclusive Concert Direction: REDPATH MUSICAL BUREAU  
HARRY P. HARRISON, President FRED PELHAM, Manager  
Cable Building, Chicago

Management: FRANCIS MACMILLEN, Tour  
United States and Canada Season 1913-14

the accompaniments were played on a pedallera harp, and so delightfully did the artists sing that their return to Philadelphia is anticipated.

Ellis Clark Hamman's closing engagements for the season include the Bryn Mawr College Glee Club concert, April 27; a concert at which he plays at Ogontz, May 15; the final musicale and commencement at Miss Wright's School, Bryn Mawr, where he directs the school chorus and where his pupils play; the concert and commencement of the Training School for Kindergarten Teachers, May 31, at Horticultural Hall, when he will lead the chorus. As accompanist Mr. Hamman is everywhere sought, and this season has been the busiest he has ever known in this capacity, and his time for teaching has all been filled.

At the recent annual meeting of the Choral Society of Philadelphia Charles F. Yiegler was again elected president. The following officers were also chosen: Thomas C. Martindale, vice president; Carl Rhode, secretary; Dr. A. A. Jones, corresponding secretary; John B. Young, treasurer.

A company consisting of a cast of well known local artists and a chorus of eighty-four will give Gilbert and Sullivan's "Trial by Jury" at the South Broad Street Theater on May 23 and 25, under the direction of Helen Pulaski Innes. The performances will be given for the benefit of the Industrial Home and the Women's Medical College.

The National Sacngerfest, which is to be held here from June 29 to July 4, is having elaborate preparation made for its entertainments; and Mr. Klee, director, reports great interest among the different organizations.

The pupils of the Leefson-Hille Conservatory of Music will be heard in concert on Saturday evening, May 25,

# PROMINENT CINCINNATI MUSICIANS.

CINCINNATI, Ohio, May 15, 1912.

In view of Cincinnati's artistic standing, it is but just and fitting that the city attract and harbor in its musical midst such a group of well known artists and pedagogues as are here presented. Their achievements having earned the widespread significance resulting from their splendid talents, not only aid the growth of music locally, but help give Cincinnati the musical rank she now enjoys among the foremost cities of this country.

DOUGLAS POWELL.

Among the soloists for the Twentieth May Festival, held in Cincinnati, May 7 to 11, 1912, was the prominent



DOUGLAS POWELL,  
College of Music, Cincinnati, Ohio.

English oratorio and concert baritone, Douglas Powell, who, although originally an English subject, has for the past few years been claimed by Cincinnati as one of her most admired singers. While Mr. Powell's magnificent voice was being displayed in "Elijah" on the opening night of the festival, an Englishman, a former pupil of Mr.



LOUIS VICTOR SAAR,  
College of Music, Cincinnati, Ohio.

Powell, sat in the audience. He had come from Baltimore especially to hear his former teacher sing in the oratorio that won him fame in London years ago. Mr. Powell sang the title role in "Elijah" in London at the Crystal Palace and at Queen's Hall. After coming to America he was requested to return to London to sing Elijah in the centennial performance of that work, but was unable to ac-

cept owing to contracts that made his presence in this country imperative.

Mr. Powell made his debut in Albert Hall, London, singing in Berlioz's "Faust," with Campanini in the tenor role. His success was instantaneous, and he became one of the favorites of the London public, singing at court concerts, in oratorio and at private musicales. Later he toured Australia, and has been prominently associated in concerts and festivals with such artists as Patti, Melba, Albani, Van Dyck, Edward Lloyd, Ben Davies, Pol Plançon, and the two De Reszkes. Being a musician and linguist as well as a singer, Mr. Powell has mastered an extensive repertory of the best vocal music through his ability to interpret in the English, French, German and Italian languages. He studied under the famous masters of the Old World, Jaques Bouhy, Dell Sedie, Randegger and Tosti, and specialized in the German lieder under Stockhausen. His brilliant success as a teacher is partly due to this broad training. For the past several years Mr. Powell has been identified with the College of Music of Cincinnati. He was one of the soloists at the popular concerts given by the Cincinnati Symphony Orchestra under Leopold Stokowski during the past season, and sang to a packed house. At a recent faculty concert given at the college Mr. Powell was heard in selections from famous oratorios, the press comments following the performance being most enthusiastic. Among others, this notice appeared:

Douglas Powell delighted the audience by his oratorio singing. His first appearance was in the recitative "Tho' Stricken" and the



FRANK VAN DER STUCKEN.

aria "It Is Enough" from "Elijah." His voice was clear and penetrating and his technic and execution superb. He knows how to sing, which is after all, the best vocal asset. His singing of the "Why Do the Nations" from "The Messiah" again demonstrated the same beautiful qualities and he was recalled again and again.

Mr. Powell, in a recent talk with THE MUSICAL COURIER correspondent, delivered some pertinent remarks on training the young singer. "First of all," he said, "there should be some one to advise the aspiring student on his faults and prescribe the teacher he needs at that particular moment. Teachers vary, one is especially good for one thing, some for another. One teacher alone does not make a finished singer. The pupil must find the one best fitted to correct his faults."

FRANK VAN DER STUCKEN.

One of the most remarkable figures in the musical progress of Cincinnati is Frank Van der Stucken. In the list of things accomplished for the cause of music, history cannot fail to place him beside Theodore Thomas, whom he succeeded as director of the biennial May festivals in 1905. Like Thomas he has fought and suffered for his ideals. With Van der Stucken to believe is to fight—it is not in his nature to relinquish or go down with the vanquished. The man's marvelous energy gives the keynote to his whole character.

One of the first things Mr. Van der Stucken did on taking charge of the May festival, was to reorganize the chorus. This done and new impetus given by the addition of trained voices, he set about drilling the body of singers.

When others were ready to drop with fatigue, the director was still fresh and eager to continue. He believes in the gospel of work. Perfection is not reached without work, and the only difficulty in the way of ultimate perfection for all who come under Mr. Van der Stucken's baton is that common humanity faints by the wayside while he, seeming to draw renewed strength from high Olympus, never tires. It is through this incessant labor that the May festivals have achieved a higher plane than ever before.

Mr. Van der Stucken was born in Fredericksburg, Tex., October 5, 1858, but made his residence in Europe from



ALFRED HARTZEL.

1866 to 1884, studying in the Antwerp Conservatory of Music under Peter Benoit from 1875 to 1879, and in Leipzig from 1879 to 1881. He was kapellmeister of the Stadt Theater, Breslau, in 1882, and conducted a concert of his own compositions under the patronage of Liszt at Weimar in November, 1883. In 1884 Mr. Van der Stucken came to New York to take the post of leader of the Arion Sing-



ROMEO GORNO,  
College of Music, Cincinnati, Ohio.

ing Society, and arranged a most successful European tour for it during the season of 1892. Later he conducted novelty concerts in Steinway Hall, New York, in 1883-6, symphony concerts in Chickering Hall, New York, in '87 and '88, and the first concert of American compositions given at the Paris Exposition in '89. He was also conductor of the festivals of the North American Saengerbund at New-



ark, N. J., in '91 with 4,000 singers, and in New York in '94 with 5,000 singers; and followed that up by conducting festivals in Indianapolis, Ind., in '96 and in '97. Dean of the College of Music of Cincinnati from 1897 to 1901, honorary dean thereafter, and conductor of the Cincinnati Symphony Orchestra from 1895 to 1907, he finally resigned the last post in order to devote himself to composition, and returned to his home in Germany. At the earnest solicitation of his many friends he consented, however, to return to Cincinnati for the May festivals every other year, and has made them his chief thought, devoting all his energies toward furthering their success. As a choral conductor Mr. Van der Stucken stands pre-eminent, while at the same time he is an orchestral leader of wide experience and international fame. The magnificent results achieved at the twentieth May festival this year gave



TECLA VIGNA.

added emphasis to the distinction he has won as a leading festival conductor of the day.



ALFRED HARTZEL.

Tenor, opera, oratorio, concerts and recitals.

Mr. Van der Stucken has been invited to conduct a program of works by German-American composers at the German-American Music Teachers' Convention in Berlin on August 10. His symphonic festival prologue, "Pax Triumphans," which has been given in many European cities, also in Boston by the Boston Symphony Orchestra, and in Chicago by the Theodore Thomas Orchestra, as well as by the Cincinnati Symphony Orchestra, and at the recent May festival, will have a prominent place among these compositions.

When bank on bank of white robed children settled to their places after singing Wolf-Ferrari's "Vita Nuova" at

the Cincinnati May Festival, May 10, and the applause rang from floor to dome of historic Music Hall, Frank Van der Stucken, director, led to the center of the stage the man who made the children's chorus the most striking feature of the great festival—Alfred Hartzel. It was a graceful tribute, and one that left its impress on all present. While Mr. Van der Stucken is directly responsible for the children's chorus, as well as a thousand other details of the festivals, Alfred Hartzel is the man who patiently and earnestly drills the children for the two years preceding each festival. Mr. Hartzel is a young man with his future still before him. He is assistant to Louis Aiken, supervisor of music in the public schools of Cincinnati, and no man could have a stauncher friend, or one who takes more pleasure in another's success.

Mr. Hartzel taught the children all they knew and made their finished performance a delight to the musician (who demands correct singing, even from the little ones) as well as to the layman who rejoiced in the fresh, young voices, without stopping to think of phrasing or voice production. Besides the boy choir in the "Vita Nuova" the children were heard in Peter Benoit's "Into the World," a children's cantata; as a chorus in Mr. Van der Stucken's symphonic festival prologue, "Pax Triumphans," and in the magnificent of the "Dante" symphony by Liszt. The children's chorus numbered close to 700, and the work entailed in getting so large an aggregation on and off the stage, without undue commotion, at rehearsals and during the festival was no small detail in itself. The children sang their entire programs from memory with perfect surety of attack and a fine sense of rhythm. Mr. Hartzel took the May festival work into the public schools and made the wonderfully beautiful numbers chosen for this occasion part of the children's daily lesson, telling, as he went among them day by day, of the glorious part that was theirs in the great festival. This inspired them with the enthusiasm that banished all idea of drudgery. As a choral conductor Mr. Hartzel has come into his own; the work of his boys and girls demonstrating this absolutely. Standing on the stage of Music Hall surveying tier upon tier of earnest child faces, waiting for the first beat of his uplifted baton, Mr. Hartzel declared: "This is the coming May festival chorus. Other children will take their places as these grow up and become part of the regular May festival chorus. It is by such work as this, giving the children a part in the festival work, educating them in its traditions, that we lay a foundation deep in the hearts of the people and insure the continued growth and success of these May festivals."

TECLA VIGNA.

As a teacher of operatic and concert stage aspirants Tecla Vigna has made a special niche for herself in the music life of Cincinnati. Her pupils are known from Maine to California, and their fame is gradually extending to European shores. Madame Vigna has been identified with all that is best and most artistic in the musical circles of this city for the past thirty years, having come directly to Cincinnati from the Milan Conservatory to take up the work of training future concert artists at the College of Music.

One of her pupils, Nougard Neilson, a tenor of exceptional range and purity, had a prominent role in the "Pageant of Darkness and Light," recently given in Cincinnati. He also had a good role in "Paoletta," the opera written by Signor Floridia for the last fall festival. May 1 he became the chief tenor soloist at the Presbyterian Church in Pittsburgh, where Christine Miller sings, one of the wealthiest congregations of that city.

Antoinette Werner-West, one of Madame Vigna's pupils, was a soloist at the May festival this year, although that is nothing new for a Vigna pupil, almost every festival finding one or more of Madame's advanced students among those deserving of this great honor. Mrs. West has sung at the last three May festivals and has always won high praise from musicians and music critics for her beautiful, well trained voice and finished method of singing.

Another Vigna pupil, Marcus Kellermann, baritone, has met with exceptional success in concert work. He has sung in Germany as well as in his native land, winning golden opinions from all. He is now successfully engaged in concert work in St. Paul, being in great demand for recitals, private musicales, festivals and as soloist at symphony concerts.

These are only a few of the professional musicians who have reason to be grateful to Madame Vigna for her painstaking methods and wise counsel at the beginning of their careers. As a cultured, broad minded woman of the world Tecla Vigna has many devoted admirers. And when to these qualities are joined those of splendid musicianship and artistic worth one can understand the great esteem in which she is held in this city where her work is so well known.

After studying at the Milan Conservatory, Madame Vigna had the benefit of three years' experience in opera, and therefore is well fitted to act as operatic coach. Her methods are those of the best Italian school of bel canto,

and the wonderful results obtained by her, and the continued success of her pupils, are thorough evidence of Madame Vigna's ability as a teacher.

LOUIS VICTOR SAAR.

Nowhere in America can there be found a busier or more versatile musician than Louis Victor Saar, head of

ALBINO GORNO,  
College of Music, Cincinnati, Ohio.

the departments of harmony, counterpoint and composition at the College of Music. And yet by birth Mr. Saar is far removed from the genus homo called "hustling

JOHANNES MIERSCH,  
Violinist, College of Music, Cincinnati, Ohio.

America." He was born in Rotterdam, that quiet old city of the Netherlands, in 1868. While still quite young he was entered as a student in the Real Gymnasium at Strassburg, where he remained until 1884. He then entered the university where he studied literature and history. In 1886 he entered the Royal Academy of Music at Munich, where he graduated in 1889, with highest honors as composer and pianist. In 1891, while in Berlin, he was awarded the Mendelssohn Prize for composition and the following year was awarded the prize of the Wiener Tonkünstler Verein in Vienna. In 1899 he won the prize in piano composition in Boston and in 1903 was awarded the Kaiser Prize for composition, his work having been singled out

from among 400 competitors. In fact, the story of Mr. Saar's eventful life seems one long roll of honor, prizes won, and admiring plaudits.

Mr. Saar is singularly successful as a teacher, inspiring his pupils to highest endeavor. His frequent appearances with string quartets and great violinists in chamber music concerts in New York, Cincinnati, Chicago and other cities, are always heralded as noteworthy events. Composition is Mr. Saar's real forte, his vein of gold, although he is a pianist of unusual ability. It is not generally known that Mr. Saar has an option on the work of two London poets, not unknown to fame, and all their poems pass under his eye. "There is always a demand for short lyric poems suitable for songs," said Mr. Saar. "Until I secured the work of these two English poets I had the greatest difficulty in finding little lyrics to fit the themes running through my head, and demanding to be written out. But lately I have noticed many gems of one or two stanzas in the monthly magazines which show that Americans are developing the imagination, the spiritual vision, that makes poets."

Mr. Saar probably does more for the chorus of women's voices than any modern composer. He has orders constantly on hand for transcriptions, arrangements, and original choruses suited to women's voices. He is assisted greatly in this work by the resources of the college, with its orchestra, choruses, and talent of all sorts to draw on for the better working out of his ideas. Almost all his published work for the past few years has first been given by the students. One of Mr. Saar's latest efforts, the medieval "Hymn to Venus," was sung with great success at a college concert. His compositions for the piano are many and varied. His piano quintet was recently played in Chicago with the composer at the piano, also at the annual reception of the Cincinnati Musicians' Club, May 4, of which organization Mr. Saar was formerly president. Mr. Saar's songs are to be found on the programs of the great artists, and are full of melody and natural inspiration. Philip Hale, the Boston, critic, has said: "Mr. Saar has a talent of great prize. Several of his songs would not have discredited Brahms' fame had they borne his name."

#### ALBINO GORNO.

The personality of Albino Gorno has been likened to the delicate sensitiveness of a Cremona violin. There is perhaps no other musician in Cincinnati today so universally loved and respected as the elder of the three Gorno brothers. His pupils—their number runs into the thousands—are scattered all over the world. Many of them are counted among the prominent musicians of this city, some are teachers at the College of Music where Signor Gorno is principal of the piano department and dean of the faculty. But wherever a Gorno pupil is found there is sound musicianship, fine discrimination and thoughtful interpretation, wedded to a touch at once delicate and strong. "Good taste and that elusive thing we call temperament are natural gifts," declares Signor Gorno. "Either a person has them or he has not. But given these as a foundation a pianist should have a sound discrimination of style and be able to reveal that which is hidden behind the cold black and white of the printed sheet of music—the soul of the master."

Signor Gorno was the first of the Italian artists to locate in Cincinnati, and although such distinguished men and women as Signor Tirindelli, Madame Tecla Vigna, Signor Mattioli and Paolo Martucci came after, he was the pioneer, having made his debut as a pianist in this city in 1882, following a five months' concert tour with Patti. The conspicuous success won at that time has been steadily maintained. To an intellectual and sympathetic conception he adds a fluent and brilliant technique, and his playing at all times elicits the most favorable criticism. Signor Gorno's fame as a concert pianist and teacher is fully supported by his reputation as a composer. His pedal studies for the piano are known to every teacher in America and are considered the final word on this subject. One of his compositions, an "Ave Maria" in canon form, won first prize in the competition of the Milan Musical Exposition in 1881. Some of his other works are: "Elegia Funebre," for soprano, contralto, tenor, bass, chorus and orchestra; "Marinaresca," for piano and orchestra; "Burlesca," for piano and orchestra; "Nocturne," "Variation on a Theme of Schumann," "Scherzo" for two pianos; "Return Again," mezzo soprano solo, and an excellent study on piano technique.

Among his later works are a "Fantasie" for piano and orchestra, now in press, and transcriptions of Bach's "Toccatina" and "Passacaglia" for two pianos. The Bach transcriptions have been pronounced remarkable works by musicians and connoisseurs, since they reflect the vital spirit of Bach. One of the largest publishing houses in Germany was so anxious to secure the Bach transcriptions that the head of the firm asked Signor Gorno to name his own price. Just as this happened the manuscript had been turned over to a Cincinnati firm and it was too late to reconsider. And so the city of his adoption will have the

honor of bringing out the latest work of Signor Gorno, a musician whom she has always delighted to honor.

#### ROMEO GORNO.

Romeo Gorno is an artist whose energy finds expression in a threefold career. As a teacher he is one of the most popular in the whole college of music faculty. His annual bill for photographs is something enormous, and it would be hard to find a piano student in the college dormitory who does not do her daily scales facing a much prized likeness of Romeo Gorno. Signor Gorno is not only a thorough and magnetic teacher, but also a concert pianist of note, much sought after for out of town engagements. As an ensemble player he is unequalled. The fine sense of proportion, the rhythmic certainty and refinement displayed in his work as pianist with the college string quartet mark Signor Gorno as an ensemble artist of the highest order. On his recent appearance in a faculty concert April 11, 1912, the critic of the Commercial Tribune had this to say of Signor Gorno's gifts as a piano virtuoso:

Romeo Gorno, master of the piano, was heard in Liszt's Hungarian Rhapsody No. 3 and Bossi's piano humoresque, "Cache Cache." Signor Gorno is one of the great masters of the piano keyboard, a scholar and an interpreter, displaying tone and technique that place him among the great pianists of the day.

Following his distinguished brother, Albino Gorno, from his home in Milan, Italy, Romeo Gorno became identified with the College of Music. He was a member of the Marien String Quartet, whose chamber music concerts are still referred to as examples of fine ensemble.

One of the great singers with whom Signor Gorno has shared honors in concert is Madame Schumann-Heink, when the critic of the Cincinnati Enquirer summed up the pianist's share in the success of the evening in the following words:

Madame Schumann-Heink received fine support in the pianist, Romeo Gorno. Signor Gorno played two Chopin numbers, nocturne, G minor, and mazurka, B minor, with just the right proportion of delicacy and strength. He has a just sense of values and his style indicates a high order of intelligence. His second group embraced a prelude by Rachmaninoff and burlesca by Albino Gorno. Both showed considerable virtuoso talent. The audience called him out several times, and he gave as encore two Chopin numbers.

#### JOHANNES MIERSCH.

Johannes Miersch, violin virtuoso, is a comparatively new acquisition to the ranks of Cincinnati musicians. His fame had preceded him, and he was known as an artist of sincerity and power. But in the two or three years he has lived in this city he has grown in the estimation of those who admired him at a distance, adding to his gifts as an artist the warm friendships and generous nature of the man. Mr. Miersch began his lifework at thirteen years of age, when he was entered at the Royal Conservatory of Dresden, his birthplace, studying the violin under Rappoldi and theory with Wüllner. He continued his studies under Abel and Rheinberger of Munich, graduating from the Royal Academy with highest honors. The late King of Saxony sent him to Paris, where he studied with Leonard, master of the celebrated Wieniawski. He made extended tours of Europe and America, and has played in various court concerts, before Prince Ludwig, Ferdinand of Bavaria, King Albert of Saxony and King George of Greece, receiving from him the title of "Court Violinist to His Majesty." During ex-President Roosevelt's tenure of office Mr. Miersch frequently played at the White House musicales. As a violinist Mr. Miersch combines the unusual attributes of brilliant technique, beauty and purity of tone, and a faultless style.

Mr. Miersch is almost equally well known as an orchestral conductor, having conducted concerts of the Berlin Symphony Orchestra, symphony concerts in Athens, Greece, and concerts of the Indianapolis Philharmonic Society. The College of Music orchestral concerts, which he directed, and the College String Quartet, in addition to his sonata evenings and his extensive teaching activities, have engaged Mr. Miersch's attention this season, limiting his concert work to some extent, although he found time to make an appearance with the Indianapolis Maennerchor, May 3, 1912.

In the sonata evenings, which were such an enjoyable feature of the past season, Mr. Miersch was associated with Louis Victor Saar, Romeo Gorno and other pianists of the College of Music faculty. In the string quartet the artists were Johannes Miersch, violin; Ernest La Prade, second violin; Walter Werner, viola, and Ignatz Argiewicz, cello. The programs were of especial worth, embracing some of the most beautiful compositions in chamber music literature and the quartet received glowing encomiums in the press. At one of these concerts the "Theme and Variations" for string quartet, by Paul Th. Miersch, brother of Johannes Miersch, was played for the first time in Cincinnati.

#### TOR VAN PYK.

Tor Van Pyk, a lyric tenor from the land that gave the world its greatest singer, Jenny Lind, is a unique figure in Cincinnati music circles. Born in Goteborg, Sweden,

he studied under the famous opera singer, Fritz Arlberg, in Stockholm, and while still a student took the place of a favorite court tenor, Arvid Odman, at a day's notice, winning instantaneous success. In Copenhagen, where he sang at the "Koncert Palacets," he was hailed as the first tenor of the day.

Bent on the most thorough preparation for his chosen career Mr. Van Pyk continued his studies in Vienna under Johann Ress; in Dresden under Gustav Scharfe, and later, after a most successful tour of Sweden and Norway, under the renowned Kapellmeister Theinemann in Berlin. Not content with the plaudits of the most critical audiences of the Old World, Mr. Van Pyk decided to win fresh laurels in America. He made his first visit to this country in 1894, touring Canada and the United States as soloist with the Leonora Jackson Concert Company. The young Scandinavian tenor, with his wonderfully pure, true voice and artistic method, attracted instant attention when he made his New York debut before a fashionable audience at the Waldorf-Astoria. While in New York Mr. Van Pyk sang at many society gatherings and club concerts. He had charge of the voice department at the Lachmund Conservatory, and was tenor soloist at St. Stephen's for four years, also soloist in the famous Trinity Church in New York and the Marcy Avenue Baptist Church in Brooklyn.

Mr. Van Pyk was one of the earliest exponents of "Parsifal" in this country. With Bruce Gordon Kingsley he appeared in a lecture-recital at the Waldorf-Astoria long before there was any idea of giving the opera here. After a concert tour in the West, where he was engaged to sing at the Lewis and Clark Exposition in Portland, Ore., Mr. Van Pyk came to Cincinnati and opened a studio at 636 Crown street, Walnut Hills. While his large class leaves little time for concert work, Mr. Van Pyk has appeared before many women's clubs and other organizations in this city, and has established himself as a sincere artist who won justly his enviable reputation through his artistic interpretation of the songs of many lands. As a teacher Mr. Van Pyk has introduced European methods into the ordinary routine of class work. His fortnightly studio teas, where advanced students sing and are criticised on voice production, interpretation, enunciation and manner by the other pupils, are very popular. Happy the student who, after this ordeal, receives a word of praise from the master!

JESSIE PARTON TYREE.

#### Pagdin's Success at Pittsburgh.

William H. Pagdin recently appeared with the Pittsburgh Mozart Club in "Faust" with splendid success. Following are several press criticisms:

As Faust Mr. Pagdin proved one of the most pleasing features of the concert. His voice is robust and he sings with ease and good expression. His best work last night was in "Salve dimora," which he was called upon by the audience to repeat.—Pittsburgh Sun, May 3, 1912.

Mr. Pagdin's robust tenor voice, coupled with an accepted conception of the dramatic value of the part, made his interpretation of Faust a most pleasing one. He was compelled to respond to a recall after singing "Salve dimora."—Pittsburgh Chronicle-Telegraph, May 3, 1912.

The soloists were excellent and William H. Pagdin as Faust scored with his rendition of "All Hail Thou Dwelling."—Pittsburgh Post, May 3, 1912.

#### Lucille Miller Welcomed.

Lucille Miller, who recently returned to her home in Pittsburgh after a winter of coaching in New York with Eleanor McLellan, has been receiving a series of warm welcomes and is eagerly sought for as soloist. She has taken up her work at the First Presbyterian Church of Sewickley.

Miss Miller appeared at the Fort Pitt Hotel on May 9 as soloist for the Business Woman's Educational League, and at May 17 at the closing exercises of the mothers' department of the First Presbyterian Church. On May 17 she sang the soprano part in Bennett's "May Queen," given by the Monday Musical Club of Sewickley. More engagements are pending, to say nothing of the many demands for her services at private functions.

#### Carolyn Beebe's Plans.

In order to make special preparation for a number of important orchestral appearances in the fall, Carolyn Beebe has decided to go to Paris this summer to coach with Harold Bauer. Miss Beebe, who will concertize next season under the management of Loudon Charlton, has come into widespread prominence as an executant of unusual brilliancy. In solo and ensemble work she has been heard in most of the important cities of the East and Middle West. It is her intention to devote a larger share of her time to the concert field than has been possible heretofore, and with that end in view has arranged a series of special recital programs which are certain to make a general appeal.



# LEIPSI C

LEIPSI C, May 1, 1912.

The City Opera gave on April 27, for the first time on any stage, the two-act "Ninon von Lenclos," by the young Italian, Michele A. Eulambio. The success was very pronounced and legitimate, if greatly aided by the one beautiful stage picture which served for both acts. The story is that of Vicomte von Villiers' infatuation for "Ninon von Lenclos," and his suicide upon divining that she is his mother. In composing this rather well known topic of the life of a Parisienne, Eulambio has used the revised text of the drama by Ernst Hardt. The two acts are separated by a single minute's intermission, the entire work requiring but fifty-eight minutes to give. The story develops quietly and the music is needlessly dry in the first act. The entire last act is one of great animation by the stage players and frequent fine orchestral outbreaks. The general manner is lyric, as one naturally expects from an Italian. The young composer was for some years a student at Leipzig Conservatory, where his public examination (Prüfung) in composition was made with a piano concerto. That concerto and the present opera are still in manuscript, though it is now expected that both may come into print. The music of the opera is reasonably free from outside composer influences and the orchestration seems to be always skillful and well balanced. The Leipzig premier cast included Gertrude Bartzsch in the title role, Schroth as Vicomte von Villiers, other roles by Klinghammer, Voigt, Staudenmeyer, Hermany, Scholz, Walter, and Frau Stadtegger. The evening had a triple bill, including four of the Dvorák Slavonic dances, op. 46 (Nos. 5, 6, 7 and 8), as ballet, and Leo Blech's "Versiegelt." These ballets are in the incunarium of Emma Grondona, balletmaster of this theater. The incidental solo dances were by Max Starke, Irma Schäffer, Adolf Preller, Lotte Wunderlich, Johanna Hoffmann and Ella Heinrich. Blech's "Versiegelt" seemed a ponderously humorous and musically riotous composition, following upon the more delicate scores of Eulambio and Dvorák. The audience was frequently convulsed by the fine humor of these players, who were Alfred Kase, Grete Merrem, Albert Kunze, Schönleber, Schwering, Dlabal, Lucia Schlager and Luise Fladnitzer.

Vocal pedagogue Cornelia van Zanten, of Berlin, gave an interesting and well poised lecture on "Bel Canto of the Word." The one principal error she made was in stating that song pedagogy was a retrogressive rather than progressive art. She seemed to forget that no longer than fifteen years ago singing in Germany had reached a stage so low as not to be possible of falling any lower. Since then, and especially in very recent seasons, there is more and more good singing observable. Of course, there is much very bad teaching and very bad singing still in evidence, and some weeks ago a male teacher in Leipzig gave a public pupils' recital which is said to have earned the world's record for bad singing. On the other hand, there is far more good teaching here than could have been found ten years ago. Fräulein van Zanten stated that there were now in Berlin four thousand singing teachers, of whom two thousand were opera singers without engagements. Judging from some of the experiences she reports, there were some grounds for pessimism, but Berlin is also a city which sends out an increasing ratio of capable singers every year. As to the technical aspects of Fräulein van Zanten's lecture, she argued continually for a much wider range of vocal expression as it could be obtained by the fullest possible employment of all physiological and psychological resources. Her entire discourse was supported by admirable knowledge of the physiological elements involved, and it will be seldom that a male or female lecturer may talk for an hour and a half on the voice with so complete avoidance of vagary and incongruity.

A manuscript piano trio by Constantin von Sternberg was given very first performance, April 28, at a male chorus concert conducted by Barnet Licht, formerly of New York. The performers were violinist Isador Bransky, of Baltimore, cellist Erik Leftwich, of London, and pianist Paul Dyck, of Leipzig. The work was composed last year in Italy. The first movement, "In den Bergen," is dedicated to Carl Wendling; the second, "Veneziana," to Adolf Ruthardt; the third, "Napolitana," to Robert Teichmüller, all piano professors at Leipzig Conservatory. The composition is easiest classified as strongly related to Mendelssohn, which suggests great melodic warmth and grace, the entire compositional manner showing a fine type of canonic imitation, the several instruments playing in admirable balance in every movement. The young men played the work superbly, in beautiful tonal means and real ensemble. This was Bransky's first public leading in en-

semble, much of his chamber music routine having come through manning the parts for viola. He continued to develop as a well talented youth, who will probably come to be much better known. Mr. Licht's chorus of fifty voices sang unaccompanied selections by Angerer, Thuille, Weber, fifteenth century madrigals by Eccard and Gastoldi, Hutter's difficult ballade, "Ablösung," and selections by Silcher and Curti. The men sang in splendid routine and considerable character detail, which was especially praiseworthy of an organization whose members are not professional musicians.

The young soprano, Mary Tiltman, of London, has been heard in a brief recital, which included Schubert's "Ave Maria," romanza from "Rosamunde" and "Rastlose



DR. WALTER NIEMANN AND RUDOLPH GANZ.

Rudolph Ganz is so engrossed with the Leipzig composer's piano variations, op. 20, that they are beginning to turn his head. The metamorphosis is here pictured, just as it began with the hat, Leipzig, April, 1912.

Liebe," Brahms' "An die Nachtigall," "Immer leiser wird mein Schlummer," "Liebliche Wangen," the Strauss "Morgen" and "Zueignung," and "Elsa's Traum," from "Lohengrin." Miss Tiltman's voice is a light soprano of beautiful quality through the whole range, already in fine poise for all the tones. She is singing in full musical quality, and the voice is in condition to gain rapidly in volume and character. She has been for a couple of seasons under Mrs. Carl Alves, who accompanied in the above recital. At a brief intermission, pianist Mary Flint, of Montreal, played a Schumann E major novelette. She is a talented pupil of Robert Teichmüller, at Leipzig Conservatory.

The 6 o'clock student program at Leipzig Conservatory, April 26, brought the second and third movements of the Spohr E flat clarinet concerto, played by Herr Schütte, accompanied by Herr Sammler; the first movement of the Schumann piano concerto, played by Fräulein Schuch, accompanied by the conservatory orchestra under Sitt; the Bach-Liszt G minor fantasia and fugue, played by Herr Berumen; d'Albert, Schumann and Schumann-Liszt piano pieces, played by Fräulein Beierlein; the Brahms E minor sonata for piano and cello, played by Herren Gatscher and Seeburger. The Schumann concerto movement was especially enjoyable through agreeable and orderly playing of the solo part, and the unusually smooth and well balanced accompaniment by the student orchestra, of perhaps forty players.

In a special circular issued by the home office of the Neue Bachgesellschaft, it is made known that for the coming sixth Bach Festival at Breslau, June 15-17, traveling expenses and free admission may be granted a number of German choirmasters (kantors) and organists, who would not be able to attend without this favor. Applications are addressed until May 20 to the Leipzig office of the Bachgesellschaft, but each application must be accompanied by recommendation from some member of the Bachgesellschaft.

When the first two-thirds of the new union railway station was thrown open to the public this morning at 3 o'clock, a volunteer corps of singers from the Leipziger Männerchor, under Gustav Wohlgemuth, was present to make life lively for the several hundreds, or thousands, of citizens who were present to celebrate. Now that this much of the station is in use, the work of destroying the adjoining Magdeburger and Dresdner railway depots may proceed, while upon the entire ground now occupied by them will be erected the union station's east wing. At completion, in 1914 or 1915, the station's total frontage will be a sixth of a mile. The general impression obtained from the part already completed is one of light, beauty and greatest possible convenience.

EUGENE E. SIMPSON.

## Granville Recalled Five Times.

Charles Norman Granville, baritone, of New York, appeared with the St. Cecilia Society (J. C. Dempsey, conductor) of Long Island City, on May 9, and was enthusiastically received by a large audience, being recalled five times after his last group of songs.

Following is the program of the song recital to be given by Mr. Granville at Caldwell College, Danville, Ky., on May 31:

Old airs—	
Plaisir d'amour .....	Martini
O del mio dolce ardor .....	Gluck
Vittoria! .....	Carissimi
Senza tetto, Senza Cuna (I Guarany) .....	Gomez
German lieder—	
Ich liebe dich .....	Beethoven
Ungeduld .....	Schubert
Heidenroslein .....	Schubert
Widmung .....	Schubert
Der Hidalgo .....	Schumann
American and English songs—	
The Awakening .....	Loepke
Morning Hymn .....	Henschel
A Widow Bird Sat Mourning .....	Lidgey
It Is Not Because Your Heart Is Mine .....	Lohr
Lorraine, Lorraine Lorraine .....	Capel
Descriptive and humorous songs—	
The Smuggler's Song .....	Kernochan
Philosophy .....	Emmell
The Pretty Creature .....	Storace
Young Tom o' Devon .....	Russell
Let Miss Lindy Pass .....	Rogers

## Florence Mulford Wins Usual Success.

May 3, Florence Mulford appeared as soloist with the University Glee Club at Providence, R. I., and, as usual, won high praise on all sides. The Providence Journal said:

Florence Mulford Hunt has a rich contralto voice of an unusually wide range, with a brilliant development and a temperament adequate to meet the requirements of her varied selections, which she generously increased by singing "The Year's at the Spring" in response to her first group of songs, and by "The Rosary" and "In the Time of Roses" after the second.

Saturday evening last, May 18, Madame Mulford sang the part of Delilah in Saint-Saens' opera, which was one of the features of the nineteenth annual May festival of the University of Michigan, Ann Arbor, a full account of which will appear in next week's issue.

Heard in Maiden Lane—"The manager selected twenty of us chorus girls in twenty minutes."

"My word, he's quick at figures."—London Opinion.

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# CHICAGO

CHICAGO, ILL., May 25, 1912.

The sale of single tickets for the 1912 music festival at Evanston opened a week ago and the demand for seats at all prices has been very large. This shows conclusively that the engaging of leading singers of America for the 1912 festival is appreciated by music lovers and patrons in this territory, to say nothing of the beautiful programs that have been arranged in which these artists will appear. Early in this month, May 2, to be exact, the Mozart Club of Pittsburgh gave a concert performance of Gounod's "Faust," the same as will be given here the opening night, and the following criticism of the performance is taken from the Pittsburgh Gazette-Times:

The Mozart Club, James P. McCollum, director, closed its thirty-fourth season last night with a performance of Gounod's "Faust" in concert form. In selecting this work for the final concert Mr. McCollum chose one of last year's successes and pleased many patrons of the club. This opera, one of the few that has been successfully adapted to the concert stage, appeals direct in its inspired melodies and does not require scenery or the dramatic action of its story to make it effective. In its musical treatment of sentiment, in its delicate feeling and emotion, the music of "Faust" is always a delight, and the audience which heard it last night was most appreciative of the work and demanded the repetition of several numbers. While some of the opera is omitted in the concert arrangement as given last night, all of the familiar favorites were included and the ensemble numbers, particularly the "Kermesse" scene, the well known waltz and the soldiers' chorus aroused unusual demonstrations of approbation. The final hymn was given by the chorus with spirit and was an impressive close to the opera. Henri Scott, in the role of Mephistopheles, was undoubtedly the star of the performance. He is not entirely unknown here, having appeared in two of the three performances given by the Chicago Grand Opera Company in this city last February. His experience gained on the operatic stage stood him in good stead in his most effective portrayal of the arch fiend. His splendid resonant bass voice and his intimate knowledge of his part earned him the greatest favor of the audience. The "Calf of Gold" and the "Feigning" song with its mocking laughter were repeated on insistent demand.

Mr. Scott will sing the same role of Mephistopheles at the local performance Wednesday night, May 29. Ernestine Schumann-Heink, the world famous contralto, has added another number to her program of Thursday night, May 30, namely "Dreams," by Wagner. This will make an

additional effective number on this already beautiful program. Also Alma Gluck, the great American soprano, has changed her one big aria on the Saturday afternoon program, and will now sing a number from Bizet's "Carmen."

Vern Burnham, baritone, assisted by William Léster, accompanist, will give a recital in the MacBurney studios, Fine Arts Building, on Monday evening, May 20. The program, which will be devoted entirely to compositions by Grieg, will be as follows:

My Song to the Spring I Proffer.  
Woodland Wandering.  
Ere Long, O Heart of Mine.  
A Swan.  
In the Boat.  
First Meeting.  
The Princess.  
Ich Liebe Dich.  
Cradle Song.  
The Old Mother.  
With a Water Lily.  
My Mind Is Like a Peak, Snow-Crowned.

Mr. Burnham.

Volkswiese, op. 12, No. 5.

Volkswiese, op. 38, No. 2.

Elegie, op. 47, No. 7.

Nocturne, op. 54, No. 4.

Au deinen Füssen, op. 68, No. 3.

Mr. Léster.

Hazel M. Pierce, a talented pupil of Emil Liebling, the noted American pianist and instructor, was heard in recital on Thursday evening, May 23, in Kimball Hall. Miss Pierce's program was a varied one and she proved herself the possessor of much talent and musical understanding.

Lulu Jones Downing, the talented Chicago composer, gave her musical illustrations to the "Pipes of Pan," from "Memoryland," at the Mothers' Relief Association reception to the new president, Mrs. D. Harry Hamlin, at the Blackstone Hotel last week. This was one of Mrs. Downing's first attempts at interpreting her own compositions in addition to playing the accompaniments, and on this occasion she met with such success that she has decided to continue the work. Eleanora de Cisneros is using Mrs. Downing's song, "Sad Memories," on all her recital programs.

The American Conservatory announces the following events for the closing portion of the school year: Piano contest for playing at commencement, Saturday, May 18, 2.30 p. m.; post graduate piano recitals, Saturday, May 25 and June 1, 3.30 p. m.; final contest in advanced piano departments, Saturday, June 1, 10 a. m.; contest, vocal department, Friday, May 24, 2 p. m.; contest, violin de-

partment, Saturday morning, May 25, 9.30; president's reception to the alumni, June 12; commencement concert, June 13, Orchestra Hall.

A new composition by Metta K. Legler, "Come Unto Me," has just been published by the Willis Music Company. Among the other compositions from the pen of this versatile artist published by the Willis Music Company of Cincinnati may be mentioned "Fair Daffodils," "Reverie," "The Friar," "Good-Night," "Lady of Shalott" and "Spring Song."

Douglas Fairbanks, John Milton, Charlotte Granville, Holbrook Blinn, Paul Armstrong, Joseph Kilgour, William Courteney, Edward Emery, Frank Losee, Thomas Ross and Frank Peers will comprise the distinguished jury which will award diamond and gold medals to Chicago Musical College School of Acting students at their annual contest in the Ziegfeld Theater, Tuesday afternoon, May 21. All of the people of the stage who will serve as judges are playing in Chicago, and accepted with a great deal of pleasure J. H. Gilmour's invitation to help award the prizes to the best actors and actresses among the students. Douglas Fairbanks will award a box for one of the performances of "Officer 666" to the student winning the diamond medal.

Gilbert and Sullivan's "Gondoliers" will be given by St. Bartholomew's Opera Company at the Marlowe Theater, Tuesday evening, May 21, under direction of C. Gordon Wedertz, of the Chicago Musical College.

Samuel B. Garton, tenor, and Esther M. Plumb, contralto, have been engaged for a joint recital at Penn College, Oskaloosa, Ia., for next fall.

Tuesday evening, May 28, students of the Chicago Musical College School of Opera will present Humperdinck's fairy opera, "Hansel and Gretel." The parts will be sung by George Ira Everett, Irene Graf, Rosemarie Blain, Florence Stephenson, Janet Hardy and Gladys Bennett. The performance will be given under the direction of Kurt Donath.

The pupils of Georgia Kober, president of the Sherwood Music School, gave a recital in the assembly room of the Fine Arts Building, Tuesday evening, May 16, which was a delightful affair, both musically and socially. Miss Kober's pupils did excellent work. Each showed keen interpretation and good musicianship. After the recital a dance followed, and frappe was served.

Samuel B. Garton, manager of the Chicago Choir Bureau, has secured a three months' substitute church position for the soprano, Genevieve Clark Wilson.

Three plays were given Friday evening, May 17, in the Ziegfeld Theater under the direction of J. H. Gilmour

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Miss Christine Miller.....Contralto

Mrs. Rose Lutiger-Gannon.....Contralto  
Mr. Ricardo Martin.....Tenor  
Mr. Reed Miller.....Tenor  
Mr. John B. Miller.....Tenor

Mr. Charles W. Clark.....Baritone  
Mr. Herbert Miller.....Baritone  
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and Marshall Stedman, "Untangling Tony," a comedy in two acts by Helen Bagg; "The Immunity Bath," a comedy drama by Robert Kasper, of Evanston, and "Mr. X," a farce in one act by Sidney Rosenfeld. Pupils of the Chicago Musical College School of Acting appeared in the playlets.

Vocal and instrumental compositions by Herbert J. Wrightson and Walter Keller, of the Sherwood Music School faculty, were given on Saturday, May 11, by Lucy Seator and Inez Eklund, mezzo-soprano. The recital was a very interesting one, the composers playing the accompaniments for their compositions.

Pauline Meyer, the young and talented pianist of Chicago, won the unanimous praise of the local Chicago critics after her piano recital at the Whitney Opera House, on April 28, 1912. The critic of the Chicago Tribune said:

Sunday's music lovers were invited to divide their patronage between several concerts and there proved to be too few of them to support generously the recitals in the Whitney Opera House and the Illinois Theater. The audiences there were small and one may be permitted to regret this circumstance since Pauline Meyer advanced admirable standards of pianistic art in the first named auditorium. Severe test of the pianist's musical and mechanical gifts and attainments are assembled in the Brahms' F minor sonata. In addition to being the least grateful composition in the literature of the instrument, it is also one of the most difficult. Musically it demands sentiment, imagination and abundant temperament. Pianistically it requires a giant who knows no technical limitations; for the composer has constantly contradicted the nature and idiom of the instrument in this product of his youthful ambition. Miss Meyer may not be able to compass all of the mechanical difficulties with ease, but she displayed a mastery of her instrument that inspired the liveliest respect. Nor was her reading less to be commended for its purely musical aspects. It was filled with the fervor of the enthusiast. It had poetry and imagination. The first movement was delivered with fine dramatic feeling. There was abundant bravura in the scherzo and the wistful glamour of the slow movement was beautifully realized. The unfortunate qualities of the finale achieved the customary anti-climax for which the pianist was in no way responsible. The program contained further unfamiliar compositions in smaller form which, unfortunately, had to be missed.

The pupils of Mr. and Mrs. Herman Devries will give a program, followed by the second act of "Carmen" in costume under the direction of Herman Devries at the Studebaker Theater, Tuesday afternoon, May 28. The cast for "Carmen" will be as follows: Carmen, Helen A. Devlin; Frasquita, Tessie Smith; Mercedes, Hazel Eden Mudge; Don José, Norman Mason; Escamillo, Henry D. Sulcer; Zuniga, Montgomery White; Il Dancaire, Rudolph Winter; Il Remendado, Leroy Wetzel; Morales, Herbert Walfer; Lillas Pastia, Henry Huherty.

The Amateur Musical Club officers for the coming season are: President, Mrs. James S. Moore; first vice-president, Mrs. Rossetter G. Cole; second vice-president, Mrs. A. F. Callahan; secretary, Kate P. Richards; treasurer, Mrs. Charles F. Everett.

Theodora Sturkow Ryder will give a program of Russian and American composers at Grand Rapids, on Wednesday evening, May 29. This will be Authors' Evening at the festival, and Will Levington Comfort, the Michigan author, and Laura H. Williams, former president of the Michigan Federation of Women's Clubs, are the two composers to be honored on this occasion.

The Iota Alpha Chapter of the Mu Phi Epsilon will give a musicale for their scholarship fund at the Ziegfeld Theater, Tuesday evening, May 21. Those enlisted on the program are: Frances Naomi Nazor, Mabel Sharp Herdieu, Rose Lutiger Gannon, Alice Raymer, Celeste A. Sinek, Prudence Neff, Abigail Raymer, Harriet M. Smulski, Marion J. Hobbs, Florence Stephenson, Marion C. Schaeffer, and William Hallman.

Sibyl Sammis MacDermid gave a program Monday evening, May 13, at the May festival at Laporte, Ind.

Mrs. MacDermid had the usual success that obtains wherever she appears. The following press notices give full account of her success and popularity:

Sibyl Sammis-MacDermid, the well known dramatic soprano, was greeted by a large and most enthusiastic audience at the Methodist Episcopal Church last evening. This concert, the opening number of the Epworth League May Festival, was certainly the event of the season. This is Mrs. MacDermid's second appearance in Laporte, and that her wonderful voice has lost none of its charm nor sweetness is evidenced by her audience, which grows larger each year. Like Schumann-Heink, with whom she has been favorably compared, Mrs. MacDermid has two voices. Her's is of extraordinary range, and not a weak place in it. Her lower tones are rich and melodious, with an astonishing upper range, sweet and clear. The varied program never lacked in interest for the enthusiastic listener. Each of the German songs, "Hark, Hark, the Lark," by Schubert; "Der Nussbaum," by Schumann; "Wie ein Grusen," by Mehrkens, was given a beautiful interpretation. The wonderful dramatic quality of her voice was best shown in the Mirror Scene of "Thaïs" by Massenet, and "One Fine Day" from "Madama Butterfly." The charming group of songs written by her husband, James G. MacDermid, "Heart o' Me," "The Song that My Heart Is Singing" and "If I Knew You and You Knew Me," were each rendered so artistically that the singer was obliged to repeat "If I Knew You and You Knew Me." James MacDermid has been writing but a short time, but his songs show true beauty and intrinsic worth, and with Mrs. MacDermid as interpreter of them, they never lack for interest. One is always pleased to hear the old Scotch songs: "Robin Adair" and "Coming through the Rye," and, needless to say, they were charmingly rendered. Two of the most exquisite numbers on the program were "Ah! Love but a Day" by Hallett Gilberie and "Slumber Song" by Alex MacFadyen, both in manuscript. These songs are pure gems, and each made a most profound impression. The artist graciously responded to encores, singing with exquisite sweetness a beautiful Japanese love song, and "His Lullaby" by Carrie Jacobs-Bond. Almeda Wadhams, as accompanist, was the evening's enjoyment. It was a great concert and the young people of the Epworth League are to be congratulated for giving the music lovers of Laporte the opportunity of hearing this truly great artist. —Laporte Herald.

The recital given by Sibyl Sammis-MacDermid at the M. E. Church last evening taxed the capacity of the auditorium. A large majority of the audience, the writer included, had heard Mrs. MacDermid before and were, therefore, prepared to enjoy themselves. This fact, together with the compelling qualities of the singer's art, conspired to make the audience unusually cordial from the start. Mrs. MacDermid was in fine voice, and sang, as always, delightfully. Her tone quality is superb, her breath control admirable, and she possesses to a remarkable degree the ability to color the tone as to express every shade of feeling and emotion, now with a simplicity and freshness of quality that made her voice sound almost girlish, next with a warmth and intensity of passion, without so admirably controlled as can only be expressed by the mature artist; and again, with a tender, intimate, appealing quality, which brought tears to the eyes, and a lump to the throat. To pick out any one or two numbers, where all were so excellent, would seem almost unfair, and yet the group of songs by MacDermid, the German group and the old Scotch songs were perhaps most cordially received. Mrs. MacDermid responded to three out of the many encores she received, singing a lullaby by Carrie Jacobs-Bond, repeating Mr. MacDermid's "If I Knew You and You Knew Me" and giving an unfamiliar and altogether delightful little Japanese song, the composer of which is unknown to the writer. The accompaniments supplied by Almeda Wadhams were models of refinement, and intuitive sympathy for the singer's intentions. —Laporte Argus-Bulletin, by E. J. Leach.

The program of compositions written by members of Adolf Weidig's class of the American Conservatory of Music, given on Tuesday evening, May 14, proved both interesting and unusual. The various numbers were played and sung by Miss Robinson, Louise Hattstaedt, Louise Robyn, Mary Alice Rice, John T. Read, Helen Ashley, Marie Bergersen, Madame Linne, Mary Canfield, Rudolph Mangold, Jennie F. Johnson, John Palmer, Beth Garnsey-Harvey and Clarence Loomis. Each composition showed an original strain and in several instances a high degree of talent. The composers were: Bertram Hyde, Carol Robinson, Maibelle Moore, Mary Alice Rice, Helen Ashley, Marie Bergersen, J. Mary Canfield, Rudolph Mangold, John Palmer, Beth Garnsey-Harvey and Clarence Loomis. —ANNETTE K. DEVRIES.

#### Press Tributes to Beddoe.

The British press tributes to Dan Beddoe are still coming in at a lively rate. Following are several just received:

The artists engaged were . . . Daniel Beddoe (tenor), who scored such a success when he appeared here in the work, "Everyman," last December. . . . Daniel Beddoe, with his fine ringing tenor, chose well, for it demands the real operatic voice and style for its delivery, and he was loudly applauded. Daniel Beddoe joined in the duet, delivering his part with good enunciation, dramatic skill and taste. —The Northern Whig.

The concert further had the advantage of Daniel Beddoe's robust tenor singing. —Nottingham Daily Express.

Mr. Beddoe will be remembered as the tenor in "Everyman," and his portion of the work last night was capably rendered.

Mr. Beddoe gave a cultured rendering of "Cielo e Mar," from "La Gioconda," and later sang "Invictus," Stevenson's poem to a setting by Bruce Holm, and also "Love's Philosophy," Roger Quilter's setting to Shelley's lines. —The Ulster Echo.

#### Cara Sapiu Is Resting.

Cara Sapiu is in Louisville for a month's rest after a long and most successful tour of the States with the "Naughty Marietta" company. She returns to New York on June 1, and will spend the summer studying her operatic repertory with Joseph Baernstein-Regnea.


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Paris, *Daily Messenger*—It is not too much to say that since the days of Jenny Lind, a voice of the timbre of Miss Yaw's has seldom been heard.  
Naples, *Il Teatro Moderno*—She sings with inimitable art and her success was of the highest degree.  
Rome, *L'Udino*—A beautiful carrying voice and excellent method.  
Nice, *Le Monde Elegant*—She sings with a perfect classic method with finish and with taste.  
London, *Times*—Wonderful command of bravura and virtuosity.  
London, *Daily Express*—Lower notes are full and rich—a rare thing in most high sopranos.  
London, *Evo*—Displayed great artistic feeling.  
Manchester, *City News*—The voice is of great charm owing to its variety of tone color.  
Liverpool, *Post*—Miss Yaw possesses a voice of sympathetic quality which is used with great art.  
New York, *Musical Courier*—Seldom is such artistic interpretation heard, such exquisite shading and phrasing characteristic of the mature artist.  
New York, *Tribune*—Makes her appeal on her knowledge of the art of song. Clearness and ease of phrasing, purity and sweetness of tone, a middle register developed, a charming presence and a correct feeling for the music were disclosed in her performance.  
Philadelphia North American—To hear Miss Yaw sing the numbers set down for her in the program is to secure an infallible standard of comparison, for she can sing them better than any living soprano now before the public.  
Philadelphia Evening Bulletin—She is an artist of serious purpose and one to be reckoned with according to the highest artistic standards.

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**He Caught the Fish.**

NEW YORK, May 17, 1912.

**To The Musical Courier:**

An item in the New York Times of May 15 stated that America has sent spawn for 50,000 rainbow trout to Hamburg. This reminds me of an amusing incident which I experienced some eight years ago in Germany. After a heavy opera season I was summering in a little village in Saxony in the Erygebirge, about two hours from Dresden. This tiny village, charmingly situated in a pretty valley, became ambitious and aspired to become a "resort." Since it could boast no springs nor bad tasting waters with which to draw the travelers' attention to itself, it hit upon the idea of becoming an "air cure resort" (Luft kurort) which would furnish an excuse for demanding of the visitors a tax for the privilege of breathing!

While strolling along the fields one day I heard the gurgling of a brook and the idea struck me that I would like to try my luck at "trout fishing." In the village that evening there was a concert given in the City Hall which was a large room in the back of the village saloon, and where the odor of beer polluted the pure air of the "Air-cure resort!" During the concert I got into conversation with one of the village folk and mentioned to him my desire to try my luck at fishing. He kindly offered to use his influence and get me a permit—for it seemed that the peasants who owned the banks of the brook also claimed the fishing privileges.

At the conclusion of the concert my neighbor approached a fed faced, fat, important looking, little man, with whom he spoke in undertones, casting occasional glances in my direction. In a few moments I was introduced to the little man, who proved to be not only "mine host" the innkeeper, but the village Mayor. He was most friendly and invited me to visit him in his office the following day, when he would fill out the desired permit. I presented myself in the Mayor's private sanctum at the appointed time. The duties of office gave much "würde" to the jolly little man, and the liveried attendant added an impressive touch to the scene. The ceremony with which the Mayor received me was a marked contrast to the openhearted hospitality of the innkeeper. After salutations had been exchanged he seated himself at a ponderous desk. Presently he arose, and handed me a little pink card bearing the seal of the town and which read: "Herewith is Herr Joseph Regneas, opera singer, from New York, allowed to fish in ———." (Translation.)

For this I was taxed 75 pfennigs (18½ cents). That afternoon found me trying my luck—but without avail! For a couple of days I returned empty handed, but the third day I caught one trout—the next day several—for I had acquired the knack, and each day found me more successful.

At the end of a week, on returning to the villa where I was stopping, I found my landlady greatly excited, for the Mayor's liveried servant was waiting to conduct me to the Mayor's office. Somewhat nonplussed I allowed myself to be conducted before this servant of the German law. I found the little man pacing up and down the room. When he saw me he began: "Herr Regneas! This will never do; I cannot have it. The peasants are up in arms. You have caused me no end of trouble! It cannot go on! It must be stopped, sir," etc., etc. When he paused for breath I ventured to ask what the trouble was. He said, "You must stop fishing, sir." I took out my little pink card with its fickle permission and showed it to him. He cleared his throat and said: "Herr Regneas, you were presented to me as an artist from New York who wished to try his luck at fishing. But, sir (this with a great crescendo) you catch the fish!"

Yours truly,

JOSEPH BAERNSTEIN-REGNEAS,  
133 West Eightieth street.**Virgil Piano Conservatory.**

J. H. Stephan's pupils appeared in recital last Tuesday evening at the Virgil Piano School, 42 West Seventy-sixth street, New York. Helen Vredenburg began with an able performance of the Mozart fantasie and Bartlett's "Harlequin," which furnished good contrast. In the MacDowell group of pictorial pieces Edna Pickett reflected successfully the spirit of the various verses which inspired the composer. She played "Winter" and "The Brook" extra well. Two numbers of the second group were appreciated by the audience: the Bach-Saint-Saëns gavotte, in which she revealed an understanding of the polyphonic style, and "A la bien Aimee" of Schuett, which she played with smoothness and tonal beauty.

Edith Woelfler excelled in the G flat impromptu of Schubert and the Chopin berceuse. These compositions received sympathetic treatment and proper attention to color suitable for works of the romantic composers, while the Moszkowski "Caprice Espagnol" excited favorable comment also.

Dorothy Wilson took advantage of the opportunity for contrast afforded by the "Rondo Capriccioso" of Mendelssohn, playing it with interest and appreciation.

Thelma Ries rendered both her numbers with feeling,

and played the fourth mazurka of Godard in very effective style.

Sidney Parham is to be commended for the artistic unstudied style of her playing in the "Reve Angelique" of Rubinstein and great rapidity and clearness of execution in Mendelssohn's "Spinning Song." At every turn she aroused the hearer's interest, while her thorough understanding of the compositions enabled her to produce a well balanced effect, coupled with great spontaneity. All the playing was entirely from memory.

**Luella Chilson Ohrman in Seattle.**

Luella Chilson Ohrman, the soprano, won new laurels at her recent appearances in Seattle, Wash. The following press tributes speak for themselves:

Luella Chilson Ohrman, prima donna soprano, enchanting in manner and personality and endowed with a wonderfully beautiful voice, talked about Mrs. Moore's opera on the stage of the Moore Theater during a pause in rehearsals yesterday afternoon. She was perched on the edge of a carpenter's bench, surrounded by bits of scenery, stray pieces of costumes and other debris of the theater, awaiting her cue from the stage, where Director Temple was vigorously smoothing the edges of the third act.

A moment later, and the little prima donna hopped down from the bench and darted through the door into the room of Marcus Whitman's house, whence Narcissa's voice was soon to be heard rising clear and free, and grippingly dramatic above all others in a concerted number near the close of the act.

Looking through the half opened canvas door of the stage log house, Madame Ohrman's girlish form could be seen, in supplication, her hands and arms lifted heavenward while the glorious voice rolled out over and through the big auditorium, giving unalloyed light to the small group of privileged spectators at the rehearsal.

"I presume the Seattle public will all say that it likes best the lullaby in the third act," Madame Ohrman said, half answering a question. "It is a very delightful bit, and carries with it a human appeal which all must recognize. In this number there is again



LUELLA CHILSON-OHRMAN.

shown the creative power and originality of Mrs. Moore, and strikingly, too, as all must agree. While I am extremely fond of the lullaby, I also find the keenest of pleasure in singing the big aria in the first act, 'Royal Soul,' while the ensemble numbers, and particularly the big finale in the first act, keeps one's interest aroused and maintained at the highest pitch."

Madame Ohrman is indeed a lucky find for Mrs. Moore, as all who have attended the rehearsals and are competent to judge unanimously agree. Her voice is exactly suited for the role of Narcissa. A more fortunate selection could not easily have been made. Singularly, the same thing can be said of Mrs. Ohrman's voice as to its suitability for the distinctive music of the opera, with its church and Indian melodies and themes appearing intermingled throughout the warp and woof.

In the church scene in act 1, the pure and limpid quality of the prima donna's voice is strikingly in evidence, by means of which the finale of the act is made to count effectively. The lullaby is entrancing in its sweetness and simple, melodious beauty. It undoubtedly will be demanded time and again at every one of the four performances. So much is indicated by the hearty approval of Madame Ohrman's singing of the number by the other members of the cast and those in the chorus, who have frequently expressed their delight at hearing the song in rehearsals of the past week.

But Madame Ohrman's histrionic abilities are not to be considered as less striking than her fine voice. She looks the part of the Puritan bride of Marcus Whitman and as the work proceeds, she arises to all the dramatic possibilities of the part. Madame Ohrman learned the music of her part in two days after her arrival here, without ever seeing the score beforehand. She has done what all agree is something phenomenal, picking up her part in the big Seattle production after closing a strenuous season of no less than sixty concerts, including nine sung during last month.

She began a hard season's work by appearing as soloist with the Boston Symphony Orchestra at the great Worcester festival, September 28 last. She has sung with many symphony orchestras in the East since then and always with the most pronounced success.

Madame Ohrman will end her work for this season here and then will take a long rest, for next winter she is to go with Andreas Dippel and his Chicago Grand Opera Company traveling in company

and on a parity with such luminaries as Tetrassini, Mary Garden and Dalmores in Herr Dippel's great organization. She has a number of grand opera prima donna roles at her command, including Mimi and Musette in "La Boheme," Nedda in "I Pagliacci," Michaela in "Carmen" and Feline in "Mignon." Her Michaela, by many well informed critics, is held to be the best since the days when Carlotta Macondi was vocally resplendent in that most attractive role for soprano.—Seattle Times, April 19, 1912.

Notwithstanding the fact that Madame Ohrman had been forced to undergo nearly six hours of rehearsal yesterday morning and afternoon—a circumstance which seems inexcusable considering that she was absolutely letter and note perfect in her part—the prima donna was brilliant in her role. Her voice is of wide range and evenly developed, its dramatic fiber such as to dominate in every situation, notwithstanding the fact that the part itself is not built up musically or dramatically to suit the requirements of a stellar role. In the big aria in the first act Madame Ohrman sang her high C at a tremendous fortissimo time and again with such compelling power as to arouse the most sincere admiration. Her "Lullaby" in the third act was beautifully done and did not fail of appreciation.—Seattle Times, April 23, 1912.

Last night Madame Ohrman added to the many laurels she has gained here. The full, rich beauty of her voice was in evidence to the best advantage. The upper notes were especially fine in the "Royal Soul" aria, and in the song, "The Lord My Shepherd Is," which this accomplished singer gave last night just as Mrs. Moore indicated in her score it should be done, "with lofty faith and courage." It was given last night with gripping power and with complete employment of every resource of the score.

Madame Ohrman's splendid work did not fail of acknowledgment and, as on the opening night, floral evidences of appreciation were sent to the prima donna.—Seattle Times, April 24, 1912.

**Mr. and Mrs. Eddy Entertain.**

Mr. and Mrs. Clarence Eddy gave a reception last Sunday afternoon at the Westbourne, 930 West End avenue, New York City, in honor of Violet Romer, the wonderful dancer of the "Kismet" Company, who recently gave a matinee at the Knickerbocker Theater.

The apartments were decorated with flowers, and an impromptu musical program was rendered by Beatrice Priest Fine, Florence McMillan, Arthur Mayer, Mr. Hargraves (baritone), Ludmilla Vorjacek, Miss Sharlow, Alois Trnka (violinist), and Mrs. Clarence Eddy, whose dramatic interpretation of a new song by George W. Chadwick, entitled "Agadoc," was a feature of the afternoon. Mrs. Eddy added several other interesting selections, for which she was accompanied by Mr. Eddy.

Among those invited and present were: Mr. and Mrs. Harrison Gray Fiske, Mr. and Mrs. Otis Skinner, Marc Klaw, Hamilton Ravelle, Mrs. Sharlow and Miss Sharlow (of the "Kismet" Company), Ada Romer, Mr. and Mrs. Loudon Charlton, Mr. and Mrs. J. S. Carvalho, Mr. and Mrs. Spencer T. Driggs, Mr. and Mrs. W. L. Coghill, Mr. and Mrs. Allison van Hoose, Mr. and Mrs. Alois Trnka, Mr. and Mrs. Joseph R. Grismer, Mr. and Mrs. Arthur Nevin, Mr. and Mrs. Richard K. Paynter, Mr. and Mrs. Naham Franko, Mr. and Mrs. Reginald de Koven, Mr. and Mrs. Maurice Kaufman, Mr. and Mrs. William H. McDonough, Mr. and Mrs. R. E. Johnston, Dr. and Mrs. L. J. Greulich, Captain and Mrs. A. P. Lundin, Mrs. H. M. Chadbourne, Frank Chadbourne, Marie E. Woodhull, Mrs. R. M. Campbell-Wolfe, Norman Rose, Theodosia de Coppet, Mrs. Jesse Baskerville, Archer Gibson, Harvey W. Loomis, Arthur E. Johnstone, David Bispham, Harriet Ware, Emilie Frances Bauer, Charles Gilbert Spross, Mary Jordan Baker, Laura M. Gildner, Florence McMillan, Joseph D. Redding, Bernard Jaulus (the well known violinist and musical director of San Francisco), Andrew Fulton, Bessie Proctor, Mabel White and Howard Pew.

**Redpath Musical Bureau.**

The Redpath Musical Bureau, Chicago, which has under its sole direction such artists as Carolina White, soprano; Fannie Bloomfield Zeisler, pianist; Edmond Warnery, tenor; Lois Ewell, prima donna soprano; Grace Hall-Riheldaffer, soprano; Violet Clarence, the English pianist; the Steindel Trio and the Maximilian Trio, has sent out on the road several of its representatives to book those artists and they report that everywhere there seems to be much interest displayed by managers, promoters and subscribers as to the Redpath Musical Bureau's happenings. The representatives of the Redpath Musical Bureau on the road are sanguine over the contracts already signed, and all of them predict a very successful and prosperous season for the bureau, which is headed by Harry P. Harrison, president, and Fred Pelham, manager.

**Yaw California Concert.**

Ellen Beach Yaw, who is now in California, will give a concert for the benefit of Lark Ellen's Newsboys' Home, at the Auditorium at Cairns, Cal., on June 1. It has been Madame Yaw's custom to give a concert yearly whenever possible for the support of this institution, which was named in her honor. Francis Moore, pianist, will assist on this occasion and make his initial bow in California.



# South Bend Music Festival

SOUTH BEND, Ind., May 18, 1912.

The May music festival given under the auspices of the South Bend Conservatory of Music, which took place at the Auditorium Wednesday evening, May 15; Thursday evening, May 16; Friday afternoon and evening, May 17, proved to be one of the most successful festivals of its kind given in our city. Those appearing were: The Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, conductor, and Charles W. Clark, baritone; Lucille Stevenson, soprano; Genevieve Wheat, contralto; Joseph Schenke, tenor; Horatio Connell, baritone; Richard Czerwonky, violinist; Willy Lamping, cellist; Henry J. Williams, harpist; Della Thal, pianist; Gordon Campbell, pianist; Max R. Wald, pianist, and the Thalian Quartet.

The first concert took place on Wednesday evening, May 15, with a song recital by Charles W. Clark, assisted by his pianist and accompanist, Gordon Campbell. Mr. Clark's selections consisted of old French chansons; a group by Arthur Hartmann, "A Fragment," "A Slumber Song," "A Child's Grace" and "Ballad"; a group by Claude Debussy; "The Lowest Trees Have Tops," by Beale; two songs by Arthur Dunham, the Chicago composer and organist; "The Perfect Hour," by Max R. Wald; Carl Bush's "The Eagle," and a group of German songs made up of Loewe's "Der Mummelsee," "Hinkende Jarmen" by Loewe, Bungen's "Der Sandtrager," Hollaender's "Die Ablosung" and Sinding's "Fugue." Mr. Campbell played a group by Chopin. Mr. Clark, the baritone, of Paris, has met with considerable success whenever he has appeared in his own land, and in South Bend the demonstration of enthusiasm registered after each group must have been gratifying to the singer. He was in the best of voice and his diction was so perfect as to make his recital one of the enjoyments of the festival. The singer was ably seconded by Campbell, who besides playing the accompaniments and the Chopin group above referred to, played two numbers by Debussy in praiseworthy fashion.

The second concert took place on Thursday evening, May 16, with Lucille Stevenson, soprano; Willy Lamping, cellist; Max R. Wald, pianist, and the Thalian Quartet. Miss Stevenson in her two groups proved to be the bright star of the evening. She was in glorious voice and her beautiful rendition of Goring Thomas' "Le Baiser" and

"Nymphs and Fauns" by Bamberg were received with spontaneous applause.

The third concert, on Friday afternoon, brought forth the Minneapolis Symphony Orchestra, under Emil Oberhoffer, conductor; Lucille Stevenson, soprano; Horatio Connell, baritone, and Della Thal, pianist. Among the numbers played by the orchestra which most pleased the audience may be mentioned the Dvorak "Humoreske," orchestrated by Emil Oberhoffer, after which the leader and his orchestra were tendered a real ovation. So much has been written in THE MUSICAL COURIER concerning this wonderful conductor and his sterling orchestra, that in saying that they played with their customary virtuosity will be sufficient to assure the readers of these lines that the Minneapolis Orchestra's success was in every way justified. Horatio Connell, a sonorous baritone, sang two arias from Mozart's "Magic Flute," displaying a voice of large dimension, agreeable to ear and always true to pitch. Lucille Stevenson, who was billed to sing an aria from "Aida," sang instead "Palatilla" with such vocal mastery as to call forth an encore, which was granted in an old English song.

The fourth and last concert took place on Friday evening, the Minneapolis Orchestra, its quartet, assisted by Richard Czerwonky, violinist and concertmaster of the Minneapolis Orchestra, being the offerings. Mr. Czerwonky introduced himself in the Beethoven "Romanzo" in G, which was followed by his own adaptation to Hubay's "Zephyrs." Mr. Czerwonky's playing deserved great credit, inasmuch as he was one of the soloists of the evening and kept his position at the first desk for the orchestral numbers, which comprised Schubert's symphony No. 8 in B minor (unfinished); finale from "Rheingold," MacDowell's suite for orchestra, and Glazounov's polonaise from suite, op. 52. Joseph Schenke, tenor, sang the "Prize Song" from "Meistersinger." Genevieve Wheat was heard in Verdi's aria from "Don Carlos," and Lucille Stevenson, Joseph Schenke and Horatio Connell sang the trio finale from "Faust." The audiences were large, enthusiastic and well pleased, and those who are responsible for the coming of the Minneapolis Orchestra and the engaging of the worthy artists who were heard in South Bend are congratulated for having brought to the Indiana town one of the best arrays of talent ever heard at any of the May festival concerts.

M. C.

## Last Morrill Musicales.

The final musicale of the season at the Morrill Studios, in the Hotel Chelsea, New York, was given on Thursday evening, May 16. There was a very large audience present and the program was as follows:

Ohet, I Feel Thine Angel Spirit.....	Hoffman
Florence Chapman and Lawrence Paetzold.	
Summer .....	Chaminade
Pussy Willow .....	Mildenberg
Mrs. Herman Duval.	
Spring Song .....	Liddle
The Wind .....	Spross
Ruth Donaldson.	
O Paradiso, from L'Africaine.....	Meyerbeer
Clarence C. Bawden.	
Birthday Song .....	Cowen
Magical June .....	Hinden
Hazel Bennett.	
Farewell of Joan of Arc.....	Tchaikowsky
Winifred Mason.	
A Summer Night.....	Goring Thomas
Springtide .....	Becker
Mrs. F. H. Smith.	
Quis Est Homo, from Stabat Mater.....	Rossini
Mrs. F. H. Smith, Mrs. St. John Duval.	
Non e Ver.....	Tosti
Red, Red Rose .....	Hastings
Lawrence Paetzold.	
June .....	Downing
Spring Song .....	McFadyen
Claire Peteler.	
Mon cœur s'ouvre à ta voix.....	Saint-Saëns
Wiegand .....	Brahms
Bertha Barfies.	
O souverain, O juge, from Le Cid.....	Massenet
Herbert Nason.	
Ernani involami .....	Verdi
Cuckoo Song .....	Lehmann
Florence Chapman.	
An act from Die Lustigen Weiber von Windsor (in costume),	Nicolai
Winifred Mason and Mrs. St. John Duval.	

Most of the program was suggestive of spring and summer. All sang with intelligence and assurance.

Every pupil showed talent and progress. Those deserving special mention are Mrs. Mason and Mrs. Duval, who did very artistic work, acting as well as singing with taste and skill.

Miss Barnes, who comes from Boston for her lessons, made a very interesting appearance, her voice, showing fine training, and she was received with much enthusiasm. She is teaching Mrs. Morrill's method in Boston and

evening, May 12. The pianists of the evening were Martha Young, Isabel Murray, Earl Murray and Mr. Stevenson himself. The vocalists included Horace Scott, tenor; Dr. Frank H. Wilson, bass; E. C. Pohlmeier, tenor; Hilda Weger, soprano; Albert Yahres, baritone; Jane Fairgrieve, soprano; Gladys Johns, contralto; Blanch Frasher, soprano; C. Clifford Biehl, tenor; Mrs. Edgar Thomas, contralto; Elva Curry, soprano; Howard Schoff, tenor; Frank O. Gamble, baritone; Helen Chalmers, contralto; William H. Buck, baritone; Albert Breseth, tenor. The varied program included songs by Beethoven, MacDowell, Schubert, Dudley Buck, Hildach, Marshall, Wakefield, Vannah, Kjerulf, Spross, Knight and the trio from Rossini's opera, "William Tell," rendered by the Messrs. Biehl, Yahres and Dr. Wilson.

## OBITUARY

### Sophie Fernow.

Sophie Fernow, head of the piano department at the Rochester (N. Y.) Conservatory of Music, died in that city Sunday, May 12. Miss Fernow was born in Germany, and was educated at the Royal Conservatory of Music in Berlin. She studied there with Heinrich Barth and later finished her piano courses under the late Hans Guido von Bulow, following by more study with Professor Klindworth and Xaver Scharwenka in Berlin and with Giovanni Sgambati in Rome. While a student at the Berlin Conservatory Miss Fernow studied theoretical branches with Phillip Spitta.

Before coming to America Miss Fernow taught for five years in the Scharwenka Conservatory of Music in Berlin. In addition to her concert playing and teaching, Miss Fernow coached a number of prominent singers, among them being Madame Schumann-Heink.

The testimonials on Miss Fernow's latest circular were by Karl Klindworth, Xaver Scharwenka and Ernestine Schumann-Heink.

The deceased was a highly accomplished woman, speaking the Continental languages fluently and well versed in the best literature of the world.

### MUSIC IN OKLAHOMA.

OKLAHOMA CITY, May 15, 1912.

The program for Madame Gdsk's recent recital in Oklahoma City included lieder by Strauss, Schumann, Schubert, Brahms and MacDowell, and some wonderful Wagnerian numbers—"Dich Theure Halle," from "Tannhäuser," Isolde's "Liebestod" and the "Valkyrie" cries. The recital was under the auspices of the Woman's Guild of the Episcopal Church, and much credit is due the ladies for bringing the famous German prima donna here.

The monthly recital by pupils of Elizabeth P. Oliver took place Monday evening at the Musical Institute. Fifteen took part, with Effie Duke and Roberta Worley assisting as accompanists. The Musical Institute gives two more pupils' concerts, May 28 and 31. A. P. Q.

### Commencement Concert.

May 24, the following program will be rendered at the commencement concert of the Pennsylvania College for Women, Pittsburgh, Pa., by pupils of T. Carl Whitmer, director of the piano department, and Elise Groziani, of the voice department: Organ, nocturne, Russell King Miller, Elsie Humbert; "Hear Ye, Israel" ("Elijah"), Mendelssohn, Helen Grooms (Miss Humbert at the organ); "Scherzino" (op. 26), Schumann, "Chorus and Dance of Elves," Dubois, "Novellette," No. 5, Schumann, Calla Stahlmann; "There's a Voice" ("Barber of Seville"), Rossini, Jessie Palmer; "Twilight," Susie Homer, "Sunrise," Whitmer, "Polonaise," MacDowell, Susie Iona Homer; songs, "May Morning," Denza, "The Lass With the Delicate Air," Arne, "The Lark Now Leaves Its Watery Nest," Parker, Ethel Williams; organ, "Slavonic Cradle Song," Neruda-Rogers, "Fanfare," Dubois, Ionia Smith; "Idyl of Murmuring Waters," Brockway, "Gigue," Lulli, allegro and adagio from suite in G minor, Mildred Weston, "Novellette" in B minor, Rimsky-Korsakoff, Mildred Weston; aria from "Il Re Pastore," Mozart, Martha Sands, violin obligato by Miss Bender; waltz in A flat, Chopin, concert etude in F sharp, MacDowell, Elizabeth Crowe; "Sayonara," Cadman, Mary Walton and Louise Orr; organ, "Prelude et Cantilene," Rousseau, march in E flat, Faulkes, Helen Stuckslager; "Summer," Chaminade, Elizabeth Orr.

New York spends \$15,000,000 a year on the theater, and Chicago \$5,000,000. One reason for the difference we assume is that there are not so many ticket speculators in Chicago.—Rochester Post Express.

### Madame Hudson-Alexander with Charlton.

An interesting addition to the Loudon Charlton list for the season of 1912-13 is Caroline Hudson-Alexander, the well known soprano, who has come into prominence the last few seasons through her concert and oratorio singing. Madame Hudson-Alexander, after a series of successes in the Middle West, came into metropolitan notice when she was engaged as soloist of the Plymouth Church, Brooklyn, one of the highest priced church positions in America. The soprano's excellent equipment for the concert field is indicated by a long series of appearances with the most important choral and festival organizations of the country, and still more strikingly by the number of re-engagements she has had. Among the organizations for which she has sung are the Boston Choral Society, the Boston Handel and Haydn Society, Brooklyn Apollo Club, Brooklyn Oratorio Society, New Haven Oratorio Society, Philadelphia Orpheus Society, Pittsburgh Male Chorus, Pittsburgh Mozart Club, Worcester Oratorio Society, Troy Choral Society and Toronto Oratorio Society. A few of the orchestras for which she has been soloist are the Cincinnati Symphony, New Haven Symphony, Quebec Symphony and the Theodore Thomas; while her long list of festival dates includes such representative festivals as those of Worcester, Springfield, Lindsborg, Gloversville and Charlotte.

Under Mr. Charlton's management it is proposed to extend her field still farther, so that the larger cities throughout the country will have an opportunity of hearing this artist.

### Pupils' Concert in Pittsburgh.

Pupils of William M. Stevenson, of Pittsburgh, gave a concert at Iron City College Hall, in Pittsburgh, Tuesday

# ST. LOUIS

St. Louis, Mo., May 18, 1912.

The St. Louis Symphony Society has a deficit of \$29,595.73 for the present season. This announcement was made public last Wednesday. As usual the deficit was made good by the guarantors. The expenditures for the season which has just closed totalled \$70,170.67, while the receipts were but \$42,524.41. The printing and free distribution of the programs amounted to \$949.47. The orchestra salaries were \$41,985.05, of which \$7,500 was paid to Max Zach, the leader.

Last Monday evening, May 13, Ernestine Schumann-Heink appeared at the Coliseum before a practically sold out house. It was said 9,000 music lovers and others were present at the concert. The famous contralto was enthusiastically received.

David J. Macdonald has been appointed the St. Louis representative of THE MUSICAL COURIER. Mr. Macdonald was for seven years organist and director of the First Congregational Church and he will preside at the organ of the King's Highway Presbyterian Church starting next Sunday. Mr. Macdonald probably will remain in his new position for as many years as he was connected with the Congregational Church. Musicians in St. Louis may reach him by letter at 650 Amelia avenue, Webster Groves, Mo., and by phone, Webster 605 and Main 3110.

Among the most successful teachers in the piano field of St. Louis is Ernest R. Kroeger, whose name and fame have traveled from coast to coast. Every State has a representative among Mr. Kroeger's pupils. A musician of rare ability, Kroeger imbues his pupils with his knowledge. He is well endowed with the qualities necessary to make a great master—ability, perseverance, magnetism and a powerful personality. As a composer Kroeger is known the world over, having written many classical pieces, etudes and songs, which are in great demand with musicians. As a recitalist Mr. Kroeger has also made a name for himself. Though not looking over thirty-five years old, last spring Anna Sneed Cairns gave a jubilee at the First Park University as a celebration of the twenty-fifth anniversary of Mr. Kroeger's connection with the school in the capacity of director of the musical course. It was given in the form of a reunion of old pupils of music, who are scattered in many different cities. The following institutes are affiliated with the Kroeger School of Music: Hosmer Hall, Lenox Hall, Ivens-Lyly, St. Louis; Virginia Smith School of Music, Stanton, Ill.; Sudduth School of Music, East St. Louis; Underwood School of Music, Granite City, Ill.; Dempsey School of Music, Sedalia, Mo.; Carson School of Music, Carrollton; Rhodes School of Music, Medova, Ill.; Schubert School of Music, St. Charles, Ill. Mr. Kroeger has been teaching music twenty-six years and many musicians who hold prominent positions in conservatories in all parts of the country received their diplomas at his school. William D. Armstrong is the director of music of the Shurtleff Academy of Alton, Ill., and the Western Military Academy, Alton. Walter Stockhoff, well known in the South Side, where he was born and raised, is very successful. He is the head assistant at Forest Park University. Ariel Gross is head of the musical department at the Columbia Institute. Miss Gross was an honor graduate of the New England Conservatory after her studies with Mr. Kroeger. Augusta Gentsch was also another graduate of the New England Conservatory. Elizabeth McCrea is head of the Conservatory of Music of Searcy, Ark. Bernice Wyer, one of the foremost pianists in St. Louis, is another graduate of Carl Bernan and Heinrich Barth, Berlin. Edith Taylor is now the head of the piano department at the Albert Lea College, Albert Lea, Minn. Mrs. Harry B. Hoffman, of St. Louis, is a prominent member of the Morning Choral and formerly the accompanist for the soloists of the Savage Grand Opera Company. Anna Thrane, of Greenville, Ill., is a pianist of extraordinary ability. Pauline Guy, of Alton, Ill., is one of the most popular pianists in that locality. Lulah Dipple, of St. Louis, plays with a great deal of poetry and expression, and Lulu Whisnant, of St. Louis, is also a talented pianist. Most of the above are post graduates of the Kroeger School and give recitals. The Theta Chapter Phi Epsilon Sorority, associated with the Kroeger School of Music, has in it some of the most able young musicians in the city. Cora Robinson, Blanche Brown, Edith Andrew, Katharine Carnichard, Elaine Schelton, Edna Kraemer, Mrs. Forbes Johnson, Julia Kroeger, Mabel Bebf, Genevieve Laundry, Senta Goldberg, Florence Lewis and Edith Harsch are among those who contribute to the fortnightly meetings.

Several New York managers were in St. Louis last week including Charles L. Wagner, Mrs. Herman Lewis, of the

M. H. Hanson Bureau, Francke and Miss Bishop, representing the Redpath Bureau.

The Russian Symphony Orchestra played at the Garrick Theater, Saturday afternoon and evening, May 18.

Walter Greene, baritone and soloist at the First Congregational Church, has announced his intention of going to Europe in order to study in Milan. Mrs. Greene, who is one of the best sopranos in St. Louis, will accompany him. Mr. Greene has won an enviable place for himself in St. Louis.

The brothers Epstein, directors of the Beethoven Conservatory, are awaiting the National Convention of Chicago with great interest. Brother A. I. has been organist at the St. John Methodist and at the Jewish Temple for thirty-five years, and Brother Marcus has been associated with him at the Beethoven Conservatory, which is probably the oldest musical school in the West.

Oscar Condon, manager of the St. Louis Symphony Orchestra, has written a Scottish song to a poem by Charles Wagner, the well known New York manager, which has been dedicated to Schumann-Heink, who will include this new composition in most of her programs next season. When she comes back to St. Louis next November the new song by Condon will probably then be heard in St. Louis for the first time.

Rene L. Becker, director of the Becker College of Music, has had three new compositions published by Schirmer, of New York. They are: Sonata in G minor, which is dedicated to William C. Carl, of New York; a sonata in F major, and a cantilena.

David Montagnon has already engaged the following artists for the coming season: Mesdames Galski, Cahier, Fremstad, Tina Lerner; Messrs. Zimbalist, Griswold, Goritz, Francis Rogers and the Flonzaley Quartet.

Madame Vetta-Karst, the famous scientific voice producer, who for nine years has been abroad with the world's greatest masters, is head of the vocal department at the Wegman School of Music in the Musical Art Building. Last Wednesday morning, May 15, 'Madame Vetta-Karst demonstrated to the writer and others her practical method, which she illustrated herself. It may be said that "the lesson" was most instructive to all those present and, indeed, St. Louis may well be proud to have in its midst such a brilliant teacher as Madame Karst. Some years ago this instructor made a name for herself as a soprano of high attainment, but in recent years she has devoted most of her time to teaching, and so popular is her work in St. Louis that she gives as many as eighteen lessons in one day. This statement is authentic, the writer having seen the books of this instructor, and reaching her studio at 8.30 in the morning found her giving her first lesson. The last one was given at 8.30 o'clock on the same evening, with a rest of one hour at lunch time. The enthusiasm of this instructor is such that at the end of the wearing day she appeared as fresh as at the first lesson, and explained with the same precision, technic and knowledge the art of bel canto, and especially of voice production.

George Sheffield, tenor and soloist at the Temple Israel, left for Europe last Sunday, May 12. It is said that Mr. Sheffield may open a local bureau for home talent next fall.

Etta Edwards, formerly of Boston, Chicago, Los Angeles, and now located in St. Louis, has met with considerable success since coming to this locality last fall. Many of her pupils from the East have joined her, while several from the West traveled with her to St. Louis, where they make their home in order to study with their favorite mentor. Annabelle MacIntyre Dickey, contralto, who came to St. Louis to study with Mrs. Edwards and who during her stay here made her home at the Edwards home, is now contralto soloist in one of the large churches in Paterson, N. J.

William John Hall, tenor, is one of the busiest men in and around St. Louis. Teaching constantly Mr. Hall finds time to write music, besides being entrusted with a big enterprise in the musical world.

The Wegman School of Music in the Musical Art Building is one of the best institutions of its kind in St. Louis—a school having at its head Mr. Wegman, the eminent critic of the Times and a pianist of no small attain-

ment, besides being one of the most successful teachers in the Middle West.

Helen Wetmore-Newman, soprano from New York, who studied for seven years in Boston with Etta Edwards, visited her former teacher in St. Louis last week and sang before Madame Edwards' class last Saturday. Mrs. Newman met with the full approval of all those who were present.

Alexander Henneman, director of the school which bears his name, announces a five weeks' summer vocal institute at the school between July 5 and August 8, 1912.

Charles Kunkel, Sr., is a character well known all over the States. The veteran pianist (Mr. Kunkel is seventy-two years old) is as alert as of yore and proved to be still the good old sport, wanting to wager the writer \$100 that he could beat him half a mile in a 10 mile walking race. The proposition was dismissed and Mr. Kunkel was asked to play one of his compositions which, naturally, was a classical ragtime. The one heard was made up of themes by Mendelssohn and Chopin—namely, the "Spring Song" and the "Funeral March."

The Strassberger Conservatory, of which there are two, the North Side and the South Side Conservatories, is known as one of the best schools in St. Louis. Pupils' recitals are given nearly every day. Next Monday, May 20, at the North Side School, the program will be presented by the juvenile class, while on Tuesday evening, at the South Side school, an adult program will be presented. Wednesday evening, May 23, juvenile students will participate in a piano, violin and recitation program. The Strassberger Conservatory of Music has a kindergarten class of music at the North and South Side Conservatories twice a week, of one hour's duration, under the personal supervision of Eugenia Dussuchal. The new term will open in October, 1912.

Louis Conrath says that he is very busy. Mr. Conrath is a concert pianist and instructor, and though the writer had not time to verify his statement, it is likely that his time is well filled.

## Hambourgs to Play for the Connaughts.

TORONTO, Canada, May 18, 1912.

Boris Hambourg, the Russian cellist, and his brother, Jan Hambourg, the violinist, now living in Toronto, have been "commanded" by their Royal Highnesses, the Duke and Duchess of Connaught, to play at a soirée given by the Connaughts at Sir William Mackenzie's residence, "Benvenuto," where the Duke and Duchess are staying. The musicale will take place Tuesday evening, May 21. In order that the Hambourgs may keep an out of town engagement, the hour of the soirée was changed from 10 o'clock to 9.30. The cellist and his brother are obliged to take a train leaving Toronto at 10.30 for their tour of the Maritime Provinces. By changing the hour of the soirée to allow the Hambourgs to appear and at the same time catch their train, the members of the English royal family have exhibited the usual thoughtfulness that has ever characterized the late Queen Victoria and her sons and daughters.

The York Club, of Toronto, also engaged the Hambourgs to provide the musical program for the reception which the club gave May 17 in honor of the Duke and Duchess of Connaught and their daughter, Princess Patricia.

## Music in Dallas.

DALLAS, Tex., May 7, 1912.

Dedication services at Gaston Avenue Baptist Church, May 5, brought some good music, well performed under Earle D. Behrends, the musical director. At the morning service the Monona Male Quartet sang. The members of the quartet are Messrs. Tinnon, Behrends, Roberts and Scott. At the afternoon service the "Hallelujah Chorus" was the principal choral number, with the duet "Peace to This Dwelling," a solo by Mrs. Wynne, and an anthem, "Fear Not, O Israel," for the concluding number. In this Miss Henry, Mrs. Behrends, Mr. Jolly, Mr. Behrens and the full choir participated, giving great pleasure by the solos and choruses. Emma Johnson is organist, and all the music showed careful planning and excellent execution by Director Behrends, who was once a valued tenor in the choir of the Central Baptist Church, New York.

R. W. F.

## Schuch for Baden-Baden.

Ernest von Schuch, the Dresden conductor, will lead some of the concerts of the Mozart-Schubert festival at Baden-Baden.



# CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,  
Phone, Avon 2923-R,  
CINCINNATI, Ohio, May 18, 1914.

The annual meeting of the Cincinnati Symphony Orchestra Association, this week, always awaited with considerable interest by the loyal friends and supporters of the orchestra, shows that organization to be in a very flourishing condition. To quote from the annual report of the president, Bettie Fleischmann Holmes: "During the past season we have more nearly reached our ideal than ever before." The orchestra last year was enlarged to eighty men, Archibald S. White, a prominent Cincinnati business man and patron of music, paying the salaries of six stringed instruments. Mr. White has generously offered to continue his donation to the orchestra during the coming year. Mr. and Mrs. Charles P. Taft, who have been very liberal in their contributions to the orchestra, have agreed to furnish the extra funds they have been providing for two years more. The extension of the symphony season to twelve groups of afternoon and evening concerts, instead of ten, proved very successful and will be carried through next season. The six popular concerts, when sold out houses greeted the orchestra at every performance, have justified their existence, and will now be a permanent feature of the symphony season. The orchestra played twenty-five out of town engagements, alternating with "Symphony week" in Cincinnati, and the demand for bookings has been so heavy that the orchestra could not possibly fill them all. Mrs. Holmes in her report dwelt lightly on Leopold Stokowski's withdrawal as conductor of the symphony orchestra, and congratulated the board on its good fortune in securing Dr. Ernest Kunwald, of Berlin, for the vacant post. Dr. Kunwald will visit Cincinnati in June to confer with the board and to discuss programs and soloists for next season. His engagement with the Cincinnati Orchestra is for two years.

May 20, the Woman's Musical Club will give a musicale probably unique in the history of this city. Cincinnati composers, seven in number, who have all achieved international reputations, will furnish the program, some of them performing their own works. Frank van der Stucken, who will be represented by two quartets for men's and women's voices, is on his way to Germany and cannot, therefore, be present at the meeting. Albino Gorno, the noted pianist and artist-teacher, will attend, but will delegate the playing of his "Scherzo" for two pianos to two of his graduate pupils, Mary Love Akels and Emma Beiser Scully. Pier Adolfo Tirindelli will have two of his spoken songs on the program, with the composer at the piano and Helen May Curtis as reader. Louis Victor Saar will direct two of his choruses for women's voices. Theodore Bohlmann will offer a charming proxy to interpret his lyric tone poem, arranged for two pianos, in the person of Mrs. Bohlmann. Ida Lindenstadter will play the second piano part. Lino Mattioli, who is known to two continents as a teacher of voice, will play his own cello concerto, with Mrs. Adolph Klein, president of the Woman's Musical Club, at the piano. Paul Bliss will be represented by two songs. Altogether, the evening promises to be one of unusual interest. Next year the club proposes to give another program of Cincinnati composers, one evening being too short adequately to represent the genius and talent of Cincinnati composers.

An audience that tested the capacity of the Odeon attended the concert given Wednesday night by a number of talented pupils from the large class of Johannes Miersch. Robert Brain again demonstrated the possibilities that lie within this gifted youth, who recently appeared to splendid advantage in a piano recital with pupils of Albino Gorno. On this occasion he played the Handel sonata in A major in good style. Dorothy Kirkpatrick gave an artistic rendition of the first movement of the Vieuxtemps concerto in F sharp major. Carrie M. Weaver played two movements from the Grieg sonata in F major, displaying well grounded technique and musical intelligence. Reva Stewart, Irene Burkart, Gustav Kroger and Willard Tallentire were others of Mr. Miersch's pupils who showed decided promise, and of whom one may expect to hear in the future.

The Cincinnati Conservatory of Music Orchestra, under the able direction of Pier Adolfo Tirindelli, added another triumph to its brilliant record on Thursday evening. The program of the sixth concert was chiefly devoted to affording opportunities for students to appear with orchestral accompaniment. La Frances Wilson showed herself the possessor of a well trained voice, equal to the dimensions of Music Hall in the "Suicidio" aria of Ponchielli. Cornelia Munz, violinist, revealed poetry

and refinement in her playing of the Wilhelmj romance. Ralph Courtright displayed much ability and artistic fire in his playing of the David E minor concerto. Marion Belle Blocksom, a young singer who has made a name for herself during the past two years, surpassed all her previous appearances in her finished rendition of the "Caro Nome" from "Rigoletto." Her beautiful trill, and the ease with which she masters the difficulties of this aria, her beauty and clarity of voice place her among the leading young singers of this city. Miss Blocksom is a native Cincinnati, who has had her entire instruction under Clara Bauer. Signor Tirindelli introduced an exceptionally gifted violinist in Howard Holt, who played the Wieniawski "Romanza and Rondo" in a professional manner. Elizabeth Martin was the pianist of the evening and reflected credit on her master, Theodore Bohlmann. In addition to its fine accompaniments, the orchestra was heard in the A major symphony of Schubert, the A minor humoresque of Dvorak, and a novelty "Canon" by the young American composer, Chalmers Clifton. This composition is a pure example of canon form, overflowing with spontaneous and fluent melody. The mere mention of this number on the program brought out large numbers of musicians and musical connoisseurs, who have watched the young Cincinnati's growing success with much pleasure. The "Canon" brought forth a storm of applause and was finally repeated.

The annual commencement exercises of the College of Music will take place June 13, at the Odeon. It is probable that the graduating class will include two from the piano department, two from the vocal department and two from the elocution department, and about thirty certificates. The usual brilliant musical program will be given. The summer school at the college promises many attractions. Among the teachers who will sacrifice part of their vacation to the summer students are Lino Mattioli, Louis Victor Saar, Frederick Hoffmann, Adolph Stadermann, Giacinto Gorno, Adele Westfield, Ernest L. Prade and Mr. Gantvoort. There will be several faculty concerts during the summer term.

Gayle Ingraham Smith, a pupil of Signor Tirindelli, gave her graduation recital last Wednesday night at the Conservatory of Music. Miss Smith has poise, a beautiful cantilena, plays with refinement and distinguished herself as a violinist of fine attainments. In her recital she had the assistance of Helen Hesser, soprano, Mozelle Bennett, another of Signor Tirindelli's gifted pupils, appeared in recital Saturday night.

The success which invariably attends recitals of Frederic Shailer Evans' pupils was achieved Tuesday night when a group of his pupils appeared in a most creditable program at the Conservatory. A very high standard of scholarship characterizes Mr. Evans' pupils and a large audience applauded the exhibition of well trained talent. The sight singing class of Margaret Pace gave a concert Friday night at the Conservatory, and an artistic rendition of seven choruses proved the practical value of this work. Pupils of Frances Moses assisted and shared equal honors with the chorus. The Cincinnati Conservatory of Music has scheduled the following recitals for the week: Monday evening, May 20, piano recital by Frances Hobart, pupil of Frederic Shailer Evans; Tuesday evening, May 21, recital by Florence Weidner, reader, pupil of Helen May Curtis, assisted by Hazel Dessery, violinist, pupil of Bernard Sturm; Wednesday evening, May 22, song recital by Lorena Creamer, pupil of Frances Moses, assisted by Jemmie Vardeman, pianist, pupil of Theodor Bohlmann; Thursday evening, May 23, piano recital by Elizabeth Martin, pupil of Theodor Bohlmann; Friday evening, May 24, piano recital by Noncie Cook, pupil of Theodor Bohlmann; Saturday evening, May 25, piano recital by Ruth Kroger, pupil of Ethel Piland, assisted by Helen Portune, violinist, pupil of Pier Adolfo Tirindelli.

"The Mikado" was presented by the Opera Club under the direction of Mrs. William McAlpin May 2 at the Auditorium Theater. The ease with which the young men and women of the Opera Club portrayed the different characters and the irresistible swing of the choruses showed decided talent and careful training. The stage pictures were entrancing. The ever popular musical number, by many thought the gem of this tuneful opera, "The Madrigal," was beautifully sung by a double quartet. The three little maids, Yum Yum, Pitti Sing and Peep Bo, were Adele Goldkamp, Ruth Niemer and Edna May Flickenstein. Ko-Ko, the Lord High Executioner, was played by Frank Dietrich. His good work in the humorous situations was

ably seconded by Fred Haynes as Pooh-Bah. Mrs. McAlpin, who is the founder and sponsor of the Opera Club, has done notable work in training ambitious students for the operatic field. The only regret is that the Opera Club performances occur so seldom, usually but once or twice a year.

May 24 and 28 two interesting evenings of piano music will be furnished by the College of Music, and many music lovers will be pleased to know that on the dates mentioned the participants will be from the class of Albino Gorno. Signor Gorno is preparing two programs of decided musical importance, and there is confident assurance that both evenings will be replete with novel selections that will provide educational benefits and pleasure to all who attend.

The death of Mrs. William D. Breed, president of the Matinee Musicale, which occurred this week, was a great blow to her many friends in Cincinnati musical circles. Mrs. Breed was one of those rare women who have magnetism; she influenced all who came in contact with her and imparted to them something of her own marvelous energy and enthusiasm. Her executive ability and musicianly discernment placed the Matinee Musicale on a very high plane and the entire membership feel her loss deeply. Mrs. Adolph Hahn, first vice president, will serve as president until the annual election next spring. Fanny Stone, one of the artist-teachers who has helped make musical history in Cincinnati, is chairman of the membership committee of the Matinee Musicale, insuring recognition of all real talent and a high standard of excellence among the members, both active and associate.

JESSIE PARTLOW TYREE.

## BROOKLYN NEWS.

Mrs. J. Elliott Langstaff has been elected chairman of the Publicity Committee of the Master School of Music (vocal department). The school will end its session next week.

Carl Figue, who has had one of the most remarkable years in his active career, will present a very talented pupil in a recital at the Pouch Gallery, Saturday afternoon, May 25. The young pianist is Lois Finney Clark, who will be assisted by Laura Uppercu Newton, soprano, pupil of Katherine Noack-Figue. Miss Clark's rating as a pupil may be judged by the work she is scheduled to play, the "Waldstein" sonata of Beethoven; Figue variations on a theme by Bach; the Rubinstein barcarolle in F minor; Chopin etude in A flat; etude in C sharp minor and etude in G flat; "Album Leaf," by Figue; "March of the Dwarfs," by Grieg; nocturne and scherzo by Grieg; "Moment Musical," by Moszkowski; "Dreams of Love," by Liszt; "St. Francis Preaching to the Birds," by Liszt, and a Brahms scherzo. Miss Newton is to sing songs by Miss Clark—"Echoes" and "Daffdownillies"; "One Fine Day," from "Madama Butterfly," Puccini, and "Serenade of Juanita," by Jouberty.

A large audience attended the pupils' recital given by Albert G. Stolzer and Elsa J. Stolzer, at Memorial Hall, Brooklyn, May 15. Elsie Zarling assisted the piano and violin students in their comprehensive program, by rendering several contralto solos.

The third semi-annual festival concert of the Brooklyn Sunday School Choir was held on Thursday evening, May 9, at the Thirteenth Regiment Armory. There was a large audience present and an excellent program given. Shanna Cumming was one of the principal soloists. Her selection was "Hear Ye, Israel," from "Elijah."

## Charles W. Clark's Recitals.

Charles W. Clark, the American baritone, is one of a very few artists giving recitals without notes, and his accompanist, Gordon Campbell, likewise plays without music. Mr. Clark has met with great success on his American tour. During the month of May he was heard in Britt, Ia., May 3; Fort Dodge, May 5; Jacksonville, May 8; Oskaloosa, May 13; Ottumwa, Ia., May 14; was one of the soloists at the May festival at South Bend May 15, and appeared in Dubuque, Ia., on May 16. May 26 Mr. Clark will give a recital at the South Shore Country Club of Chicago; May 30 he will be in Kansas City; June 1, North Shore festival, and June 4, concert at Orchestra Hall, sailing in June for his home in Paris.

Mr. Clark's tour next year will embrace several countries of the Continent, Portugal, Spain, France and England. Gordon Campbell, his accompanist, will go to Europe with Mr. Clark.

Opera Subscriber.—You will now hear the famous stretta.

Country Cousin (excitedly)—Is that him with the sword?

## Minneapolis School of Music.

MINNEAPOLIS, Minn., May 18, 1912.

Dagny Gunderson, pianist, assisted at the second piano by Ada Reed, played MacDowell's concerto at the musicale last Saturday morning. Both are pupils of Wilma Anderson-Gilman. The pianists were assisted by Ruby Walker, soprano, and Bertha Thorsgard, contralto, both pupils of William H. Pontius. Miss Thorsgard sang "Ah, rendimi" ("Mitrane"), by Rossi, and "At Dawning," by Cadman. Miss Walker's numbers were, "From the Land of the Sky Blue Water," Cadman; "One Fine Day" ("Madame Butterfly"), by Puccini, and "Gretchen Am Spinnrade," by Schubert.

The junior piano pupils of Oda Birkenhauer appeared in recital Thursday evening, May 16. Those participating were Irene Hellner, Alma Boehme, Harrison Day, Marguerite Pauly, Clara Hamack, Doris Egge, Emily Corliass, Ethel Hart, Florence Broker, Lydia Wagner. They were assisted by Helen Zesbaugh, Marjorie Raine and Helen Ballweber, elocution pupils of Alice R. O'Connell.

Irene Branley, pianist, pupil of Wilma Anderson-Gilman, will be presented in a recital, May 22. The following pupils of Wilma Anderson-Gilman will give a piano recital Friday afternoon, May 24: Genevieve Brombach, Emma Olsen, Zita Bartholet, Loraine Becker, Corrine Dickey, Anna Belle Alkire, Josephine Isaac, Gertrude Kalton, Florence Lee and Ruth Johnson.

Piano pupils of Edna Brunius Funk and elocution pupils of Harriet Hetland will give a recital Saturday afternoon, May 25, at 3 o'clock.

Louise Dupont, teacher of French, sails next week for her home in Paris, where she will spend her summer vacation. Miss Dupont will attend a series of lectures to be given at the French Academy. She will return in September.

Margaret Hicks, pianist, pupil of Oda Birkenhauer, played a group of solos at the University, Shevlin Hall, Friday evening, May 17. She also played at the Swedish Hospital on Saturday, May 18.

The next play to be given by pupils of Mr. and Mrs. Charles M. Holt will be "Judah," the Henry Arthur Jones drama, in which E. S. Willard, the famous English actor, starred so successfully. Some of those in the cast are Emilia Eggen, Dorothy Kurtzman, Mary McAndrews, Madeline Weldon, George Duthie, Edwin Eisler, Edwin McDermid, Fred Congdon and George Pauly.

Pupils of Mr. and Mrs. Charles M. Holt gave two graduation recitals last week before large audiences of friends. On Tuesday night Lora Francois and Maye Mars, assisted by Esther Jones Guyer, contralto, pupil of William H. Pontius, with Hortense Pontius-Camp at the piano, gave the following program:

The Soul of the Violin.....Merrill  
Miss Francois.  
Waiting.....Marie Bon at the piano.  
The Hindoo's Paradise.....Burroughs  
The Boy that Was Scared of Dying.....Birdseye  
Miss Mars.

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Amour! viens aider, Samson et Delilah.....Saint-Saëns  
Mrs. Guyer.  
Keeping a Seat at a Banquet.....Fiske  
Miss Francois.  
The Double Dyed Deceiver.....Buckstone  
Miss Mars.  
Ah! rendimi, Mitrane.....Rossi  
Boat Song.....Ware  
Mrs. Guyer.  
Nothin' to Say.....Riley  
Out to Aunt's House.....Riley  
Kissing the Rod.....Riley  
Miss Francois.  
Was it a Song or Jack.....Powers  
Miss Mars.

Friday night Queenie May Buckley and Mary Bigelow, assisted by Aletta Jacobson, soprano, pupil of William H. Pontius, with Edna Brunius Funk at the piano, gave the following program:

Cherry Blossoms.....Miss Buckley.  
In the Pantry.....Dixon  
Three Best Things.....Van Dyke  
Little Batiste.....Drummond  
My Dear.....Miss Bigelow.  
I Breathe Thy Name.....Salter  
The Year's at the Spring.....Beach  
Miss Jacobson.  
Cupid Plays Coach.....Cooke  
Miss Buckley.  
Friends.....Kelley  
Miss Bigelow.  
Summer.....Chaminade  
Miss Jacobson.  
Besetting Sin.....Cooke  
Katie Lee and Willie Grey.....Fisk  
Miss Buckley.  
At the Matinee.....Miss Bigelow.

Emilia Eggen, pupil of Mr. and Mrs. Charles M. Holt, gave a dramatic recital at Easterville, Ia., last Thursday night. Miss Eggen will give "Cousin Kate" for the University of Minnesota Country Club in June.

Harriet Hetland, of the dramatic department, read last week in St. Paul.

## Aline Sanden as Carmen.

Among many striking critiques that have appeared in praise of Aline Sanden, the distinguished Carmen of the Leipsic Municipal Opera, the following is from the Wochenblatt, in Annaberg, where the artist was twice guest as Carmen in April:

Bizet's great masterpiece of the love and death of Carmen marked an art epoch for Annaberg, and a princess in the realm of make-believe gave her services to this end. People were enabled to forget stage, curtain and folk, and they saw, as a great revelation, ever the one character, Carmen. What tragedy it was that Bizet did not live to see the success of his work, and how thankful he would have been to Aline Sanden, who warmed us with a fascinating art and led us to the heights of tragic life, in burning, all-consuming Gypsy nature, all the time maintaining the esthetically beautiful in every detail. What unusual art, with magic charm. The heavier side of this role lies not with the vocal, but with the histrionic. And how Aline Sanden disclosed to us the deep psychological perplexity in this demon-like form. She was all female devil of elemental passion and wild instincts, only to be viewed through a reflex of one's own feelings. Thereby she maintained the strict constructive soul growth within needful beauty's lines, without having to resort to the wiles of the coquette who changes her lover with each cigarette. In passionate play her picture grew from scene to scene to the most complete revelation of the Carmen character. There was never an impression of the episodic, but everywhere the

structure of a minutely homogeneous and polished interpretation. And she knew how to die, when her frail body received the fatal thrust. Something she had of beauty of the south, with unbelievably feline elasticity of body, with wild flashing eyes and southern tint. Nature intended her for a Carmen, without need of coiffeur's art or grease paint. Thus there was in this imposing character everything as from a single mold, yet nuanced to the first click of the castanets. One could easily understand how a Strauss could call so blue-blooded personality to the work of an "Electra" or "Salome." Hasta la vista, mis cara—Auf Wiedersehen, Du so Verehrte!

## Opera in Europe.

The repertory for the evening of May 7 was as follows in the cities mentioned: Berlin, "Figaro"; Brunswick, "Figaro"; Bremen, "Carmen"; Coburg, "Romeo and Juliet"; Darmstadt, "Traviata"; Dortmund, "Elektra"; Freiburg, "Undine"; Halle, "Daughter of the Regiment"; Hamburg, "Bartered Bride"; Hannover, "Traviata"; Leipzig, "Carmen"; Munich, "Figaro"; Strassburg, "Meister-singer"; Wiesbaden, "Freischütz."

## Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials:

Miss Fannie G. Brines.  
Mr. Joiner (pianist).

The first performance of Richard Strauss' new opera, "Ariadne in Naxos," will take place at the Court Theater in Stuttgart, September 25; additional performances will follow the next day and again on September 27.

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